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On the cover: The stairway of a G. P. Schafer Architect-designed stone farmhouse in New York's Hudson Valley features Federal-inspired balusters and stringer brackets and reclaimed antique-oak treads. The walls are finished with handmade bark paper laid up as ashlar blocks. See page 6. *Photo: Carter Berg*

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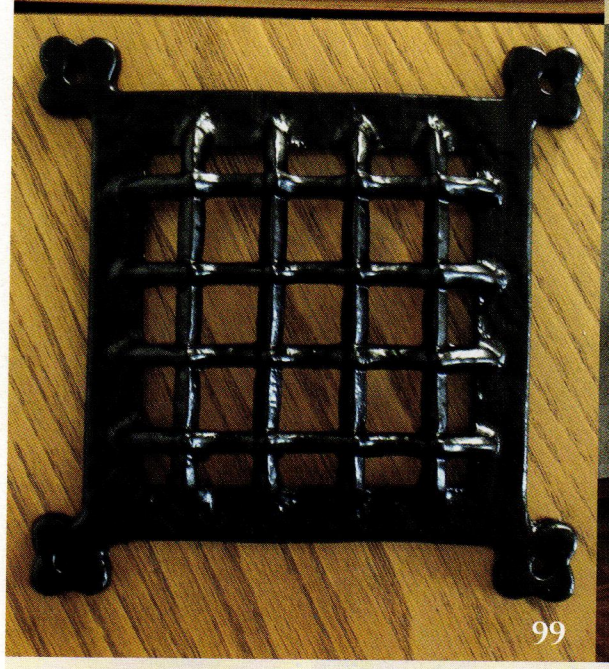

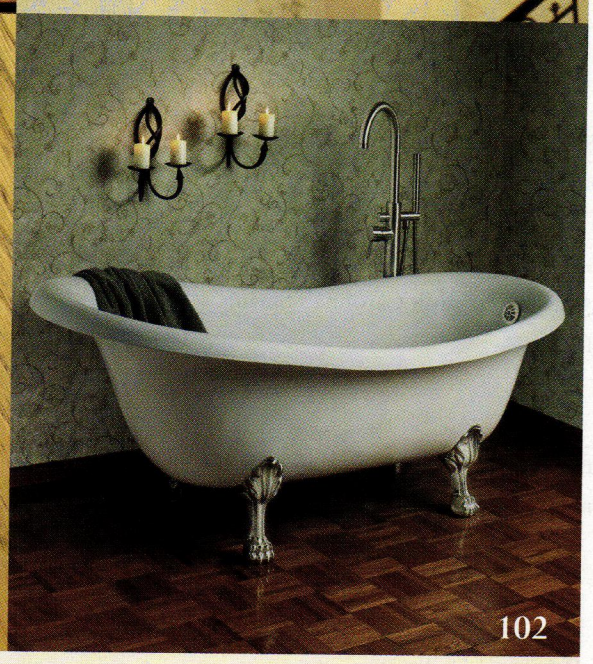

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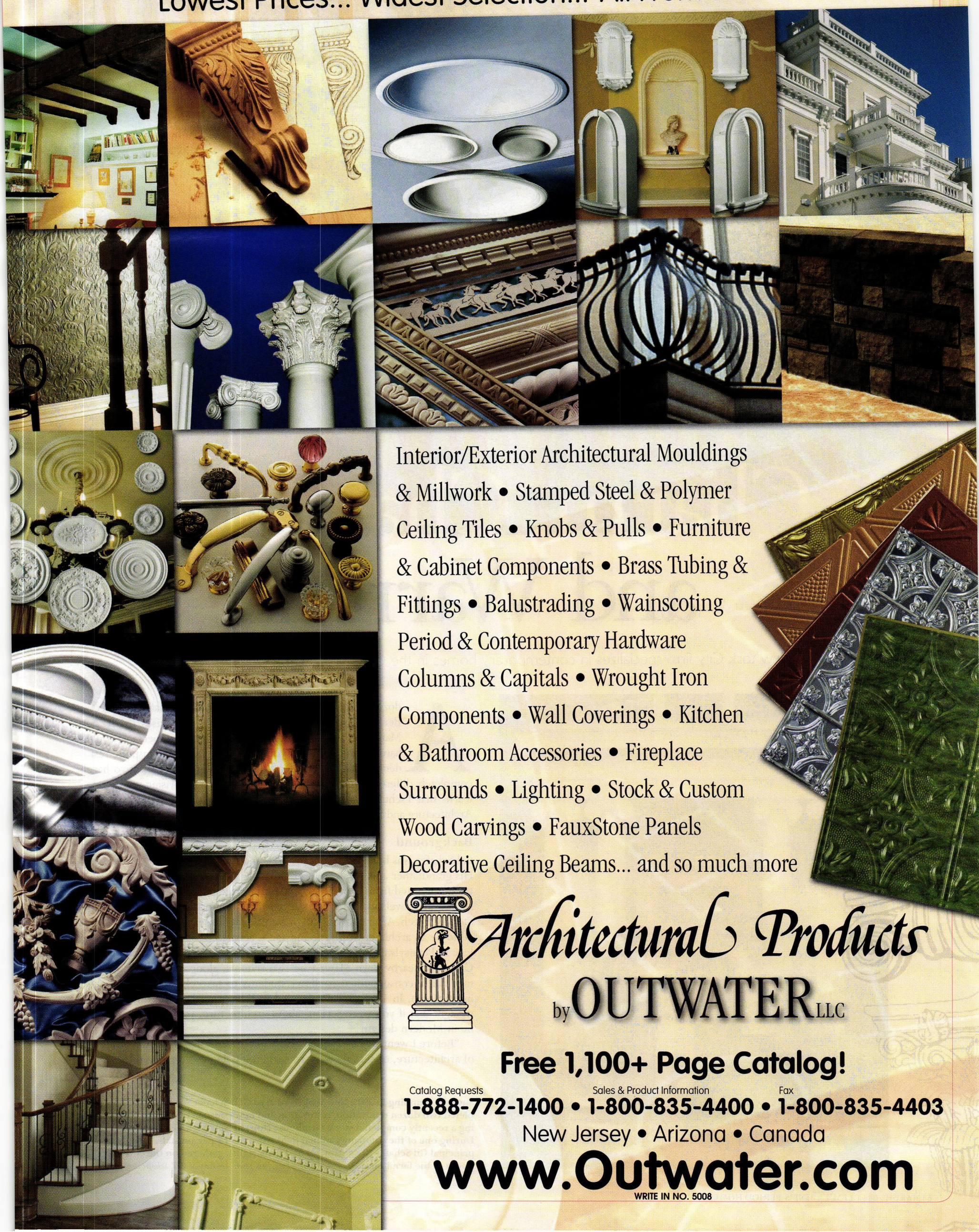

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WRITE IN NO. 5008

Charm, Character and Warmth

A New York City firm specializes in contemporary homes in the Classical tradition. *By Will Holloway*

A dozen blocks east of the SoHo office of G. P. Schafer Architect, Bernard Tschumi's BLUE Residential Tower rises 181 ft. on Manhattan's Lower East Side. The canted blue spectacle could hardly stand in starker contrast to the Classically inspired residences that Gil Schafer III, AIA, designs. That the two have completely different approaches to architecture is not surprising – until one learns that Tschumi was a design critic of Schafer's at the Yale School of Architecture and that Schafer worked in Tschumi's office after graduation.

Background

Gil Schafer was born in Cleveland, OH, and grew up in rural New Jersey. His grandfather and great-great-grandfather were both architects; the latter immigrated from Scotland in the 19th century, and, by way of Canada, settled in Cleveland, where he carved the entry portal of the city's Old Stone Church. After growing up in traditional houses – and having decided to be an architect from a young age – Schafer went to Haverford College in Pennsylvania, completing a major called "Growth and Structure of Cities" at nearby Bryn Mawr (the two schools, along with Swarthmore, maintain a consortium that allows students to take classes at any of the institutions). In 1985, Schafer headed to Yale, where, at the time, it was thought that if you were serious about architecture, your interest should lie in Modern design.

"Before I went to Yale I didn't really understand that there were camps of architecture, or that there were certain ideologies that would lead you

Since its founding in 2002, New York, NY-based G. P. Schafer Architect has completed two dozen renovation, restoration and new construction projects, including a recently completed stone farmhouse (top) in New York's Hudson Valley. During one of the company's annual field trips, the 15-person staff, including principal Gil Schafer (front row, second from right), gathered on the entry porch of the farmhouse. *Top photo: Carter Berg; firm photo: courtesy of G. P. Schafer Architect*

Above and right: The dining-room gallery of the Hudson Valley stone farmhouse features a Greek Corinthian column screen. G. P. Schafer Architect also provided the decoration for the house; the walls are lined with hand-painted scenic wallpaper from de Gournay. The Federal style molding profiles throughout the house were inspired Hudson Valley Federal period mantels purchased for the house. *Photos: Carter Berg*

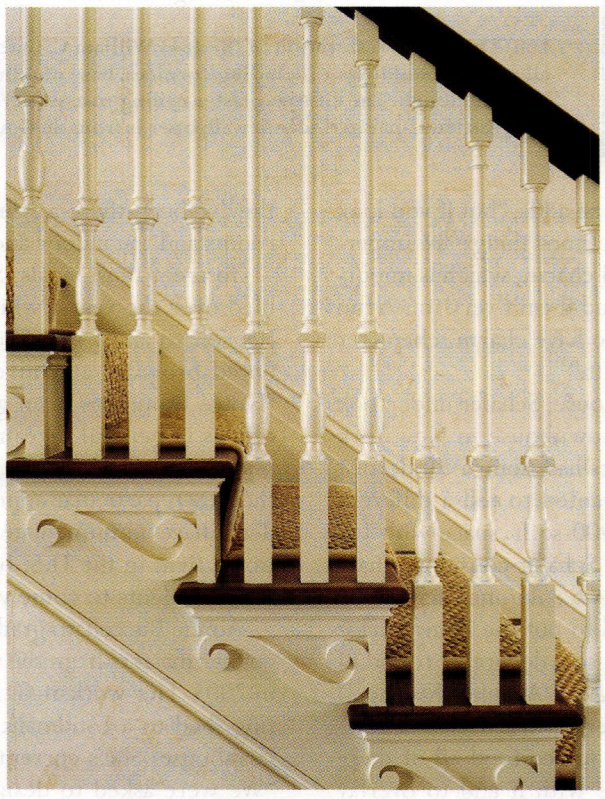
one way or the other," says Schafer, whose instructors included Robert Venturi, Josef Kleihues, Frank Gehry, Thomas Beeby and Tschumi (Schafer received the H.I. Feldman Prize, the school's highest honor for studio work, for his work in Tschumi's studio). "I think it's great to be exposed to different kinds of architecture. [Current Yale dean] Robert Stern talks a lot about how important it is to have a pluralistic point of view, and I would agree with that. The great thing about the Yale education is that it teaches you a fundamental way of thinking about architecture regardless of style or character – to think clearly about what you are doing and to have a clear sense of your approach."

After receiving a Masters of Architecture in 1988, Schafer accepted an invitation to work in Tschumi's New York office. "I was on the path to doing that kind of work coming out of school, but it just didn't really resonate with me," he says. "It was a great experience, but it seemed very theoretical. One of the great things about Yale is that it makes you want to build buildings, and not just be theoretical. I quickly realized that I wanted to work at a firm that was actually building things."

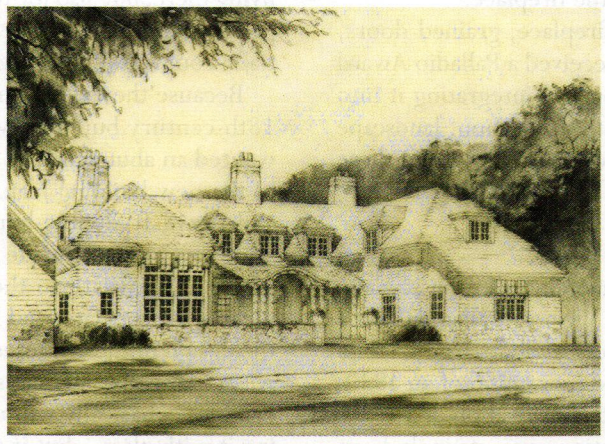
Classical Revival

In 1991, after working for a few other New York City firms, Schafer began at the firm now known as Ferguson & Shamamian, where he would remain for almost a decade. "That was my second master's degree, in a sense," he says. "I was lucky to work with great people in the office like Richard Cameron, Donald Rattner, David Mayernik and a number of other talented Classical architects who had already taught themselves." Through Cameron and Rattner, Schafer soon became involved with the recently founded Institute for the Study of Classical Architecture, which would later become the Institute of Classical Architecture & Classical America.

"The ICA was a unique kind of thing to have as a resource, and it certainly created an immediate sense of community," says Schafer,



The Federal style molding throughout the Hudson Valley farmhouse guided the design of the balusters and stair brackets of the stairway, which includes reclaimed oak treads. *Photo: Carter Berg*



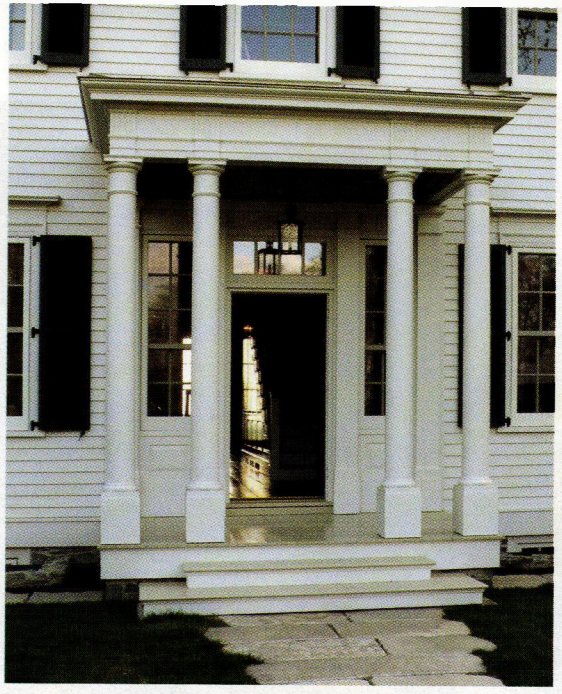
For a large addition to an existing cottage in New England, the firm blended the English Arts and Crafts character of original structure with the owner's passions for Shingle Style architecture. *Rendering: Brendan McNee*

who would become president of the ICA in 1999 and later serve as chairman. "I don't know if that exists in quite the same way if you are a Modernist – it certainly made it a lot easier to be a Classical architect in New York. You didn't have to rationalize why you were doing Classical architecture, you just did it because you liked it and it was engaging." Schafer did some design work when he was involved with running the institute, but G. P. Schafer Architect officially launched in 2002 when the first employee was hired. Over the past six years, the firm has grown to 15 employees and has completed some 25 projects.

Early Recognition

While at Ferguson & Shamamian, Schafer started drawing plans for his own house, a Greek Revival near Millbrook, NY. He had looked for an old house in the area; unable to find one to his liking, he began imagining an old-feeling house that would fit the character of the region. To accomplish this, Schafer studied both the pattern books that guided the original Greek Revival architects and the survey drawings of vernacular Greek Revival houses. The 3,000-sq.ft. result, which received a Palladio Award in 2002, was successful because of its focus on craftsmanship and details, such as old floors and hardware, while at the same time providing for contemporary usage – a consideration in all of the firm's projects.

"There are different kinds of rooms now that people want to live in more informally, such as the big eat-in kitchen and the family room," says Schafer. "We try to figure out ways to make those rooms fit within the form of the house in a way that doesn't seem odd. We open up the flow between rooms more than it would have been in the original houses. If you are going to have a big part of life in the kitchen, you want to open up the circulation from that part of the house into the main part of the house so that they really tie together. We work hard to create that sense of flow through the house and through the rooms, which right away makes it feel more contemporary."



A recently completed Colonial Revival farmhouse in the Hudson Valley has sidelite and transom proportions and detailing typical of Colonial houses in the region. Large granite pavers were used to form the entry path. *Photo: Gil Schafer*

Above: For his own house, a 3,000-sq.ft. Greek Revival farmhouse in upstate New York, Schafer studied the pattern books that guided the original Greek Revival architects and survey drawings of vernacular Greek Revival houses. The design was recognized with a 2002 Palladio Award. *Photo: Jonathan Wallen*

Left: The recent restoration of the 1843 William C. Gatewood House in Charleston, SC, included returning all original moldings – including cornices, base moldings and door and window architraves – to their original design. The custom plaster ceiling rose was created to complement existing ones in adjacent parlors; the hand-painted scenic wallpaper is from de Gournay. *Photo: Gil Schafer*

"There are the rules of Classical architecture," he adds, "but if you look at old houses, the rules are always broken. Sometimes things are imperfect, which actually makes them have a little bit of charm, which is important. If it's too pure, it doesn't have any charm, and it isn't very much fun to be in – it's too serious. We want our houses to have charm, character and warmth, but without being gimmicky about it."

Not long after completing the Greek Revival house, Schafer undertook the renovation of the parlor floor of an 1850s townhouse in New York City's Greenwich Village. The previous occupants had done a Modernist overlay over the original interior, but Schafer wanted to tell a different story – that of a Greek Revival townhouse. The 900-sq.ft. space with 13-ft. ceilings had originally been a double parlor, so Schafer considered having a living parlor and a dining parlor, separated by a columned screen. "It didn't function well because you would have had to put the living parlor in the front and there was no room for furniture, so a decorator friend of mine suggested I make it one big room," says Schafer. "Around that time I went on an ICA tour to Chicago to see David Adler's work. That was really interesting and exciting because Adler clearly understood all of these different languages and was able to be inventive with it and to overlay things and mix things in a very skillful way.

"I was obsessed with the symmetry of the fireplace, but after seeing Adler – although he loved symmetry, he allowed himself to be inventive – I loosened up a bit. We arranged the furniture to be more loft-like, and we used a large bookcase to balance the mass of the fireplace."

The renovated townhouse, with its scagliola fireplace, grained doors, custom-made furniture and high-style moldings, received a Palladio Award in 2004. "It was fun to think about the decoration and integrating it into the architecture," says Schafer. "We try to integrate decoration, landscape and architecture in all of our projects – we are always thinking about these things holistically."

Recent Projects

More recently, the firm has just finished three farmhouses in the Hudson Valley – a stone Federal, a Greek Revival meets Virginia Palladian and a clapboard Colonial Revival. Other recent projects include a new stone barn on a rural summer estate in Connecticut, the renovation of an 1830s Greek Revival barn in Dutchess County, NY, and the renovation of a 1930s Colonial Revival house in New England. Restoration projects include an 1843 Greek Revival Sideyard house in Charleston, SC, and a Charles Platt-designed house in Nashville, TN. "In all of them, we have the same priorities," says Schafer. "We want the houses to be comfortable and feel like they've been there a while, have a sense of light and a flow between the rooms and the indoor and outdoor spaces."

To meet those goals, Schafer relies heavily on the team he has assembled over the years, which includes associates Aimee Buccellato, Kevin Buccellato and Laura Shea. All three are products of the Classically oriented program at University of Notre Dame School of Architecture. "Notre Dame has been great, not only for our office but for traditional offices in general, because the students who come to work from there understand the language from the get-go," says Schafer. "Firms may have their own particular approach to how the language is used, but these students have an immediate understanding. I know it's true for every traditional firm in the U.S. because they all go there in March trying to get those students to come work for them."

Aimee Buccellato graduated from Notre Dame in 2000 and went on to get her masters from the Graduate School of Design at Harvard University in 2005. Her work at G. P. Schafer Architect has ranged from a small potting shed to a Landmark façade restoration and a large Colonial Revival farmhouse. She's currently working on the stone barn in New England. "We were asked to design a pool house, but it evolved into something much larger," she says. "It's on a beautiful estate with wonderful existing antique buildings, so the question was how to introduce a new building on the property and have it feel right. That's something that we as a firm really focus on – what's appropriate for the place – not only for those people living there, but also for the larger context. So we thought the most appropriate thing to do was to introduce this large stone outbuilding that essentially could have been there from the very beginning."

Because the existing house on the property is composed of 17th- and 18th-century buildings with small windows and low ceilings, the client wanted an abundance of space and light in the new structure. The center of the new building features one large room with a heavy timber ceiling and 10x14-ft. double-hung windows all along both sides. While 10x14-ft. windows were not made in the 18th century, Buccellato says the barn still seems appropriate to the property. "Gil is very passionate about doing what is appropriate, and he is extraordinarily rigorous about the study of the design of these houses and crafting them properly to the language that we are working in," she says. "With this project, we have this very modern idea – basically wiping out the entire middle of a stone barn and filling it with glass – but it still feels right.

"It's a good example of how all of these languages that we are working with are very much alive and accessible. You *can* apply traditional languages to the way we live today."

The renovation of the parlor floor of an 1850s townhouse in Greenwich Village included the introduction of a new scagliola mantel based on an Asher Benjamin design and all new moldings, French windows and shutters. *Photo: Barbara and Rene Stoeltie*

Aimee's husband Kevin is also a 2000 graduate of Notre Dame. His first major project was the renovation of the 1830s Greek Revival barn in Dutchess County. Most recently, he completed the 6,000-sq.ft. farmhouse in the Hudson Valley that has its roots in the Northeast Greek Revival tradition and the Palladian houses of Virginia. "The approach for all of our projects is very similar in that there is always a rigorous precedent study, which helps us to develop the language of that house," he says. "The language speaks to appropriateness on a couple of different levels. The appropriateness of the house comes out in the detailing. Is it respectful of the region? Does it connect with the particular site? How does it relate to the interiors? The synthesis of those three elements is really what makes for a great project."

To ensure harmony between the architecture and the interior design, G.P. Schafer Architect has an interiors department – led by Khara Nemitz – which Kevin Buccellato says helps the firm think more holistically about design.

"It's something that architects don't get any schooling in," adds Schafer. "But it's important, in traditional houses especially – the decoration, the furnishings, the curtains. One of the great things about having someone here who is thinking about interiors all day long is that it helps us to remember those components and integrate them from the beginning."

Aimee Buccellato notes the difference between plans drawn by an architect who doesn't do furniture plans versus an architect who does. "We always put furniture in our plans from the beginning – that's how you locate the doors and the windows," she says. "It really does start from the very beginning – thinking about the siting of the house, getting together with the landscape designers and the decorators."

Laura Shea graduated from Notre Dame in 1998 and has been with G. P. Schafer for almost four years. Her first project was a 9,000-sq.ft. stone main house with an attached clapboard barn and a stable building. "One of the things that this project taught me about this firm is that we really try to think about the mythology of the place and the mythology of the building," she says. "We think about a building in terms of the story that it would have had if it had been built at some point in history, and how it would have evolved. This allows us to have the design be informed by this mythology; perhaps there originally was a farmhouse that had wings added at different times – so the character of the wings might be slightly different. The barn may have been detached at one time, and then been connected to the building. So there is really a reason why everything in a design happens, which makes it feel appropriate to its site and to the landscape."

Shea is currently working on the renovation of the 1930s Colonial Revival house in Connecticut and the renovation of the Greek Revival house in Charleston and recently started a 6,000-sq.ft. stone house with clapboard wings in Dutchess County. She notes that the firm's holistic approach results in houses that immediately feel like home. "Our clients don't have to spend time making it a home," she says. "If we've done our job, we've already made it a home for them."

"One of Gil's strong points is his ability to make a connection with our clients immediately," says Aimee Buccellato. "The schematic-design phase in a project can be long and tortuous, but on most projects, Gil tends to nail it from the beginning. He has a way of listening to people and understanding what they need, to get a sense of their lifestyle, and our projects reflect that in the end. I think a lot of times architects can really project a lot of their own sensibilities on a place, and it becomes a house, not a home."

Schafer seems both appreciative and proud listening to his associates talk about the firm. "It's a great team, and we think about it as a team approach," he says. "Architecture is collaborative – we don't ever like to use the first-person singular in our work, because so many people contribute to what we do." ■

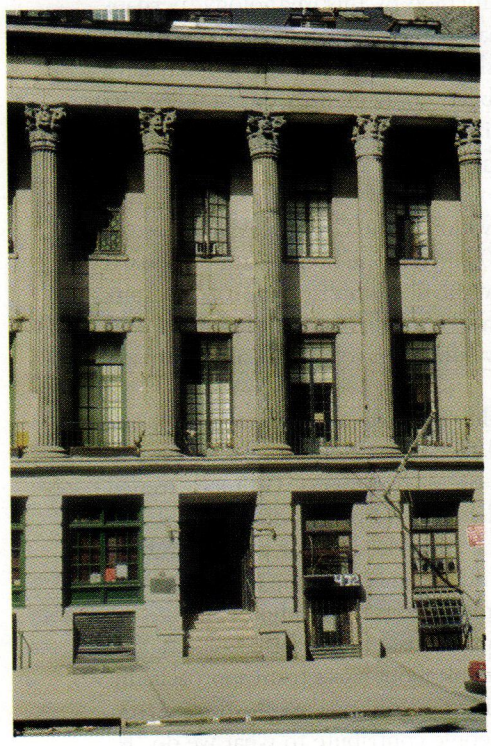
New Athenians

One series of buildings personifies the Grecian ideal of the New York Style of the 1830s. *By Thomas Gordon Smith*

The Institute of Classical Architecture & Classical America (ICA&CA) recently announced an important reprint of James Stuart and Nicholas Revett's *The Antiquities of Athens*, originally published in three volumes, the first in 1762. Hopefully, the Princeton Architectural Press re-issue will influence current Classical architects and patrons to reanimate the elements, ideas and nuances of Athenian architecture as the original books did in their day.

During the early-19th century, British and American architects studied the proportional ratios and refined details from Stuart and Revett's magnificent engravings. They created a new expression called the Grecian style by combining these elements in compositions devised by Andrea Palladio (1508-1580). The Anglophones used the Greek architectural language for rhetorical as well as formal purposes. Opposed to the imperialistic ambitions of Napoleon, whose architects synthesized the heritage of Roman emperors and renaissance princes, the English speakers sought to embody the democratic associations of Athenian buildings during the age of Pericles and the 4th century B.C.

English architects began to build Grecian structures after Napoleon crowned himself emperor in 1803. The tastemaker Thomas Hope was not an architect himself, but he spurred the movement by engineering the commission of Downing College at Cambridge as a Grecian set of buildings in 1806. In 1807, he published a folio about his house, and his collection of Greek vases and furniture in London – *Household Furniture and Interior Decoration*. A major exhibition on Thomas Hope will open at the Victoria and Albert Museum in London this March and come to the Bard Center in New York this summer. It will show how Hope developed and pushed the archeological style and influenced many designers.



Top: The arrangement of piers at La Grange Terrace on Lafayette Place in New York City – shown in this engraved perspective by James H. Dakin – was examined by Dakin and Theodore Sedgwick Fay in *Views in New York*, published in 1883. The authors called La Grange's nine entries set between 28 piers of one-by-three-ft. marble blocks the "Egyptian Order of Architecture." *Illustration: courtesy of the New York Historical Society*

Left: The two remaining central houses on La Grange Terrace, on what is now Lafayette Street south of Astor Place, have suffered near irreparable alteration and deterioration.

The Grecian style dominated taste in architecture and interior decoration around the English-speaking world of 1812. During the 1820s and early 1830s, American-born architects relied upon Stuart and Revett to build substantial structures: William Strickland in Philadelphia; Isaiah Rogers in Boston; and Alexander Jackson Davis, with his mentor, Ithiel Town, in New York. American cabinetmakers like Isaac Voss, Anthony Quervelle and Duncan Phyfe responded by making architectonic Grecian furniture that was compatible with both institutional and residential buildings. Although *The Antiquities of Athens* was 70 years old in 1832, it and subsequent publications were vital when Strickland incorporated its information for the Exchange in Philadelphia and Rogers and Town and Davis were locked in competition over designs for John Jacob Astor's Park Hotel in New York.

We know that Alexander Jackson Davis had access to the original volumes of *Antiquities* in Town's magnificent private library. Strickland and Rogers probably did too at their respective athenaeums. By the early 1830s however, copies of Stuart and Revett's images were ubiquitous in British and American architectural books. The Doric, Ionic and Corinthian paradigm illustrations in Minard Lafever's *The Modern Builder's Guide* of 1833 are notable examples.

Canonical Models

Stuart and Revett presented restitutions of the ancient Athenian buildings they studied for five years in the 1750s. They also extracted columns and entablatures as corner conditions just as Palladio had done to demonstrate canonical models. Like the renaissance master, Stuart and Revett show the image, nuance of details and the proportional symmetria independent from the specific building. This allowed architects to employ the types in new configurations. In the U.S., the Grecian examples virtually superseded what we think of as Roman models from 1830 until the Civil War.

Specific Grecian styles developed in Philadelphia, Boston and New York reflect the work of dominant individuals like Strickland, Rogers and Davis. In New York, this was achieved through a concentrated collaboration between aspiring architects from 1830 to 1835. Similar metropolitan schools also developed around the most active cabinetmakers. Through books published in Boston by Asher Benjamin and in New York by Lafever, metropolitan styles also guided builders who moved west and south. It was the New York Style, however, that had the most influence within its urban context and spread most widely throughout the country.

The New York Style was crystallized in a monumental series of residences called La Grange Terrace, which spawned development in other residential and institutional buildings. In addition, specific details published in *The Modern Builder's Guide* and subsequently in *The Beauties of Modern Architecture* by Minard Lafever, were carried to new states and territories by emigrating builders. They imitated patterns and details from the books but also ordered ready-made New York Style ornaments supplied by manufacturers along the Hudson. Finally, with increasing financial pressures result-

Five houses were demolished on La Grange Terrace in 1902, leaving just four remaining. The entry portal and one of two window bays on the southernmost survivor has a broad marble slab that leads to the single stepped threshold where a pair of Doric columns supports an entablature based upon the Choragic Monument of Thrasyllus in Athens, Greece. A cast-iron candelabra stands on a marble pedestal to the left and a second is obscured by vines at the center. *Photo: Wurts Brothers Photographers, courtesy of the New York Public Library*

ing from the economic depression, which began in 1837, several architects who helped initiate the style moved elsewhere: Charles F. Reichardt to Charleston, SC, and James Harrison Dakin to Mobile, AL, and New Orleans, LA. Able to stay in New York, Alexander Jackson Davis and Minard Lafever built in town and country and shipped Grecian designs to clients in upstate New York and Ohio.

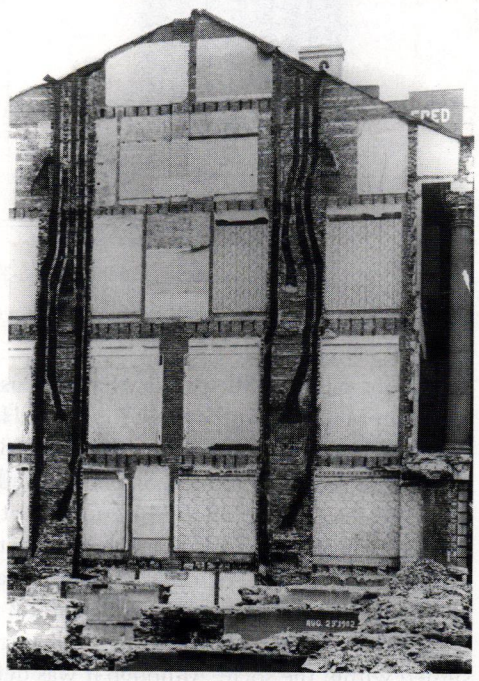
A New Expression

Four of the nine La Grange Terrace houses on Lafayette Street in New York City remain. The terrace has attracted architects who have studied and documented it for over 100 years. They have done this to understand American culture of the 1830s and grasp its vitality. In doing so, they have also recorded successive stripping and demise. 175 years ago, citizens flocked to see the structures out of curiosity. They were awed by the reanimation in New York of Hellenistic and Palladian architectural elements in a new neighborhood of unexpected richness. Like several other rows in what was still a surprisingly remote location between Houston and 14th streets, La Grange Terrace was a chain of private dwellings that looked like a Palladian palace.

The city had begun to change with the opening of the Erie Canal in 1824. "Clinton's Ditch" brought prosperity, power and a new cultural ambition to New York. The Marquis de Lafayette visited the U.S. from August 1824 to September 1825 and his itinerary began in New York. Within a decade, fevered development north of Houston Street created a triangle of outstanding residential, institutional and commercial structures. A broad base ran along Bleecker Street and tapered to a heart around Washington Square. Branches east and west from the dual spines of Fifth Avenue and Broadway decreased in width toward the union of many avenues at 14th Street. Washington Square had an open, London-like ambience. On the other hand, the Astors opened an insulated street for themselves, Lafayette Place, and La Grange Terrace was erected by the family's contractor, Seth Geer. The denominations of the buildings and the street were inspired by the Marquis' visit. La Grange honors Mme. de Lafayette's ancestral estate near Paris and her husband's surname is, of course, also that street. The young "architectural compositor," Alexander Jackson Davis claimed that the building was "so named by me."

La Grange Terrace was curiously attractive because it was made of marble, not brick. The famous row of red brick houses on Washington Square North is much less remarkable. Its format is a variation on a Georgian type from London. In New York, it was in the familiar 15- to 32-ft. widths all along Broadway and down adjacent streets. The doors of the earlier versions had a delicate detail that Alexander Jackson Davis jeeringly called "frippery." The patrician versions on Washington Square still had doors poised atop a high stoop, but around them, heavy Doric and Ionic columns in marble provided gravitas.

La Grange Terrace was located on the more sequestered Lafayette Place. Points of entry to each house were not elevated upon a stoop but brought close to street level. Columns and entablatures emphasized each door, but they were part of a larger idea that created a unified socle across all nine buildings. Although each entry was marked by gas lights flaring from Roman candelabra, the emphasis was certainly not on each family's castle. The continuous base level supported 28 Corinthian columns to create the most distinct aspect of what was also called Colonnade Row. Drawing rooms from the principal story opened onto the "superb Grecian Corinthian Terrace," and one could look down upon it from the windows



Following the demolitions of 1902, an exposed elevation on the southernmost surviving house on La Grange Terrace documents the building section. The ground floor, above the rubble of two inferior stories, contained a dining room and a sitting room. At the principal level, a pair of drawing rooms opened to the "Superb Grecian Corinthian Terrace," and a bedroom window opened to the Colonnade. Bedrooms above this level did not have windows or dormers – the close garret was probably for servants. *Photo: Wurts Brothers Photographers, courtesy of the New York Public Library*

in the principal bedroom on the third story. No dormers punctuated the skyline above the entablature. Instead, an archaeological rhythm of palmettes capped the corona. For those who could not enter, a full newspaper description of interior features was published in April 1833 by auctioneers James Bleecker and Sons, who would start the sale of the first house at $22,500, which would be "positively sold to the highest bidder."

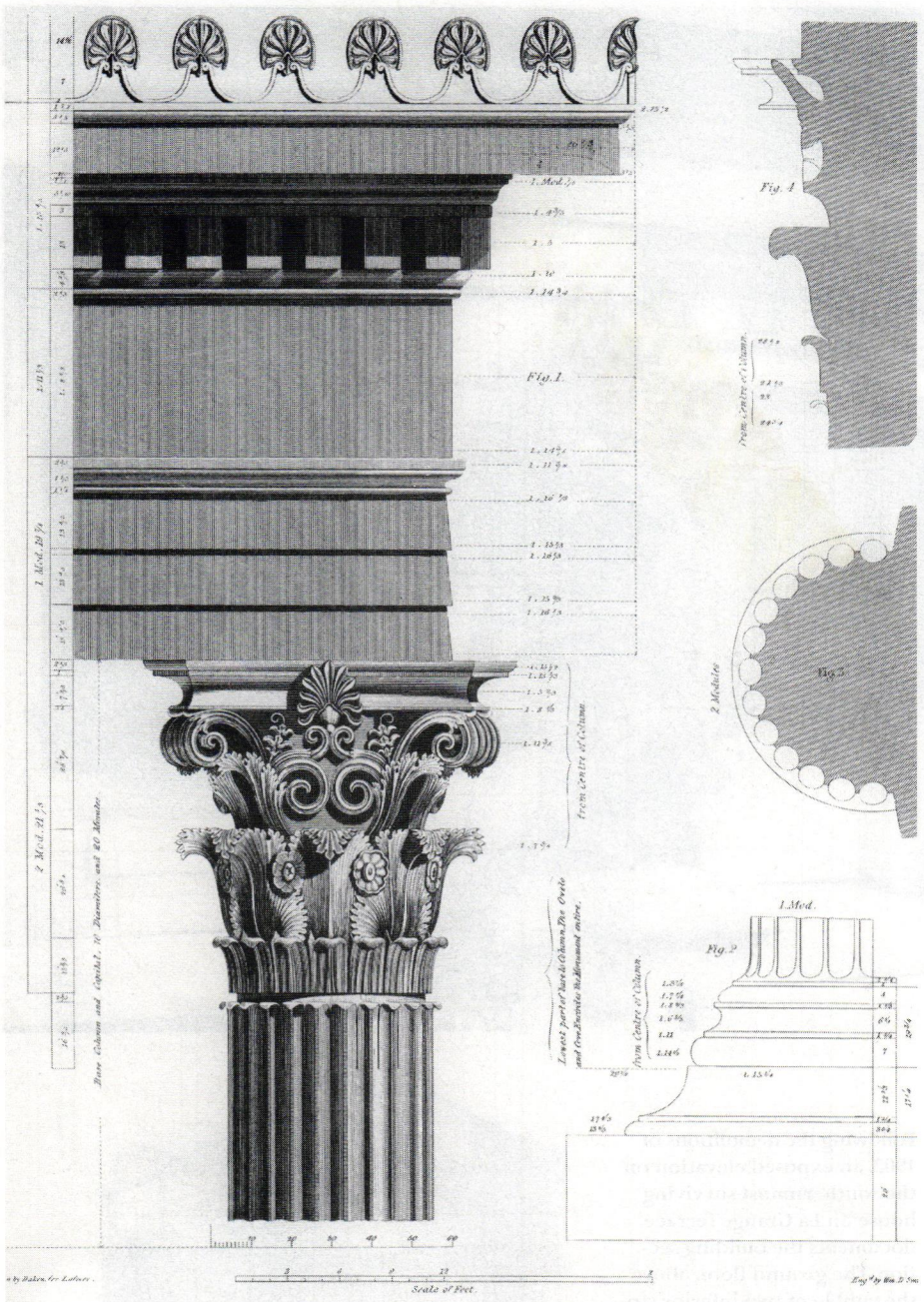
La Grange

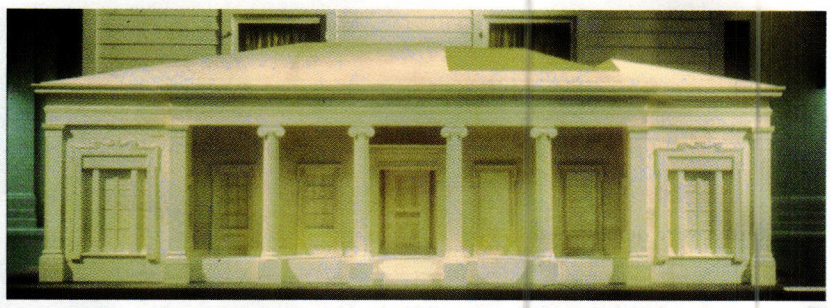
The entry of each house is defined by a pair of fluted Doric columns that support a variation on the Choregic Monument of Thrasyllus entablature published in the second volume of *The Antiquities of Athens*. A continuous run of guttae repeat beneath the taenia, and laurel wreaths embellish the frieze. The columns stand in front of wooden piers that frame the paneled door.

The La Grange façades were set back from Lafayette Place by "handsome courts" edged with cast-iron railings. A wide gate accessed the stoop that rose gently to the portal. Cast-iron candelabras rested upon marble pedestals at the edges of a deep slab of marble to give broad access to the threshold and portal. Stout balusters of unusual conical form sharply contrasted with the pedestals. The combination of ordinary and extraordinary elements at La Grange is characteristic of its design.

A more discrete gate to the north accessed steep steps by which deliveries were made to the kitchen level. The stairs approaching the La Grange entries were lower and more gradual than the typical stoop. Each consisted of two or three risers from the sidewalk to a short path of diagonally placed marble tiles. Two marble steps were contained between the pedestals approaching the deep marble platform. One finally stepped upon the euthynteria. This deep threshold led to the entrance hall with a "diamond marble floor" and dining and sitting rooms.

La Grange Terrace had nine entries set between 28 engaged piers of one-by-three-ft. marble blocks. Windows were set within two adjacent piers followed by the next unit's portal. The piers supported a plain architrave with a simple cornice. Called the "Egyptian Order of Architecture" by Theodore Sedgwick Fay in *Views of New York*, the arrangement actually imitates





Above: Robert Brandt made this reproduction basswood model of Joseph and Eliza Swift's house, "Rosedale" (1839-1840), attributed to Minard Lafever, in 1992. The original was built in Henrietta Township, OH, and burned down in 1923.

Left: Published in Minard Lafever's *The Modern Builders Guide* in 1833, the "Corinthian Order: From the Monument of Lysicrates at Athens" was delineated by James H. Dakin and engraved by William D. Smith. Comparison with Stuart and Revett's *Antiquities* shows Dakin's interpretation to be a little crude.
Illustration: The Modern Builders Guide

an elegant type of 18th-century French rustication used by Joseph Mangin and John McComb at the New York City Hall (1802-1812). Martin Euclid Thompson employed this treatment in 1824 on the ground floor of the Branch Bank of the United States on Wall Street, now in the Engelhard Court of the Metropolitan Museum of Art.

The typical New York house had a portal with an arch emphasized by emphatic voussoirs. The door surrounds had a "frippery" of wood carving and the ensemble was set atop a high stoop with a steep flight of stairs from pavement to landing. At La Grange Terrace however, the entry was subsumed within the socle. Although it was defined by elegant trabeation with Athenian references, compared to the typical arches, it was integrated within a larger system. Although the socle is by now denuded, it remains identifiable as a continuous support for the range of 28-ft.-tall solid-marble Corinthian columns. These also follow an Athenian prototype – the Choregic Monument of Lysicrates. The Corinthian capital is inherently susceptible to invention and this model is particularly crisp and refined.

The Choregic Monument of Lysicrates, built in 344 B.C., was a celebratory base for a bronze tripod. It still stands in Athens and may be the first exterior use of Corinthian architecture. Like the copy at La Grange Terrace, the column shaft rests on an attic base and a square pedestal. Twenty-four flutes terminate in leaf-like protrusions instead of having an astragal below the capital. The base of the capital is encircled by 16 tongue-shaped leaves, surmounted by the usual eight sharply cut acanthus leaves. Each pair is pinned together by a flower. Above the leaves, the stalks and volutes ebulliently spring to support the dramatically projecting horns of the abacus. Other helixes oppose each other on center with a palmette balanced upon their vortex. By comparison to the exquisite and precise carving at Lysicrates, the La Grange capitals are crudely carved and stocky. As at Lysicrates, the columns supported an Ionic entablature with a corona crowned by elegant antefixes in the shape of palmettes. The northernmost house is the only one to retain these.

This row of brick townhouses (1832-1833) at 1-13 Washington Square North in New York City was built by Samuel Thompson.

Continued Significance

Even after deadly class riots had disturbed the tranquility on Astor Place on May 10th, 1849, public interest in La Grange Terrace persisted. Although some units had been converted to boarding houses and hotels, the "New York Daguerreotyped" series in *Putnam's Magazine* of 1854 affirmed continuing significance. The author criticized some features, but the old-fashioned La Grange was appreciated, despite being unlike the stylish Italianate mansions that were in fashion. The 1845 John Cox Stevens "palace," built west of City Hall by Alexander Jackson Davis, was also illustrated, and showed the sustainability of Grecian architecture in a perfected Hellenistic mode.

In the 1850s, institutions joined hotels and boarding houses at La Grange Terrace. Columbia College's Law School moved into a central unit in 1857. Toward the end of the 19th century, some units were remodeled into offices. The northernmost house was the first to lose the iron railings, gradual steps and the candelabra of its "handsome court." An Episcopalian journal, *The Churchman*, was edited, printed and distributed from the altered building. Having broken through the front walls, dollies had direct access to the basement. A two-story penthouse was also added to expand office space. Around 1890, the owners of the Colonnade Hotel retooled the "handsome courts" to update the entries for public ease.

A drastic change occurred in 1900 when New York City opened the quiet Lafayette Place southward to City Hall. For 75 years it had begun at Great Jones Street, crossed Fourth and terminated at Astor Place. Now the linked chains of streets became a thoroughfare – Lafayette Street. Newspapers chronicled successive encroachments on La Grange as the incremental widening of Lafayette through 1920 took out all vestiges of cast-iron enclosures and marble entries. Excavation for the Lexington Avenue subway coincided with the opening of Lafayette. Meanwhile, light-manufacturing companies tore out most trabeation and the portals for easier access by dollies to the street level, and created steep descents into basement workshops. In comparison to the sack of 1902, the removal of elements was of slight importance. Wanamaker's Department Store demolished the five southern structures to erect a warehouse just south of their Astor Place location. In the horror of losing a majority of the row, someone hired Wurts Brothers, architectural photographers, to take five invaluable photographs. Two showed the detail of the entry trabeation and its adjacent bay. Another documented, Diane Arbus style, the newly exposed section of the buildings following the demolition of the fifth unit. In compensation, the two southern survivors were remodeled around 1918 into "bachelors' apartments."

La Grange Terrace was rarely highlighted during the second quarter of the 20th century. Probably because the brick row on Washington Square remained patrician, the Historic American Building Survey (HABS) measured one house there in 1937. During the Depression, the area east of Broadway was a slum. The HABS made no effort to disentangle the warren of jerry-built apartments that subdivided the once generous drawing, dining and bedrooms at La Grange Terrace. Since the 1910s, back garden plots were also congested with factory buildings. Only one unit retains an open area, with the original brick wall exposed to view.

La Grange Terrace was one of the first buildings designated a landmark by the New York Preservation Ordinance. The four marble façades are co-owned by the National Trust for Historic Preservation and property owners.

Beyond Restoration

What is left of La Grange Terrace is irrevocably injured. Architects before me have loved and been influenced by the buildings. Like them, I have measured, drawn and photographed the remains to attempt a graphic restitution and to promote the buildings' seminal importance in what was a vital phase of cultural expression in the U.S. during the 1830s.

These buildings will not be restored physically. Although aspiring billionaires live in a sinuous but wooden Astor Place up the street and the Blue Man Group attracts families from around the world to the old Astor Theatre, no one wants to revive the palatial drawing rooms upstairs. The antiquarian ideals of Colonial Revival connoisseurship are dead.

To physically restore La Grange Terrace would entail emulating the Japanese appreciation for their 19th-century past at Meiji-Mura. The existing structures would be disassembled and moved to an outdoor location, such as the Metropolitan Museum. Curators mused about this scenario during the 1960s. Building components that the astute Hewitt sisters saved around 1915 would have to be repatriated from Ringwood State Park. Elements known only through historical photographs would be replicated. Cast-iron rails that enclosed the "handsome courts" and the regal marble portals that imitated an Athenian monument to poetic victory would need to be rebuilt. Although walking around such a restoration would be delightful, it will not happen. We must enjoy the shadow of the original structure while we create a virtual tour. Too much is lost, and not only from demolition.

A New York Style

La Grange Terrace was the crucible within which Alexander Jackson Davis, James H. Dakin, and perhaps others, developed a New York Style of Grecian architecture. They continued to refine this vision in town and along the Hudson River in residential and civic buildings. Davis designed numerous rows of elegant terraces, generally more severe than those on Lafayette Place. In 1834, he sent drawings to Owego, NY, for a substantial La Grange-type wooden residence that exists in mint condition.

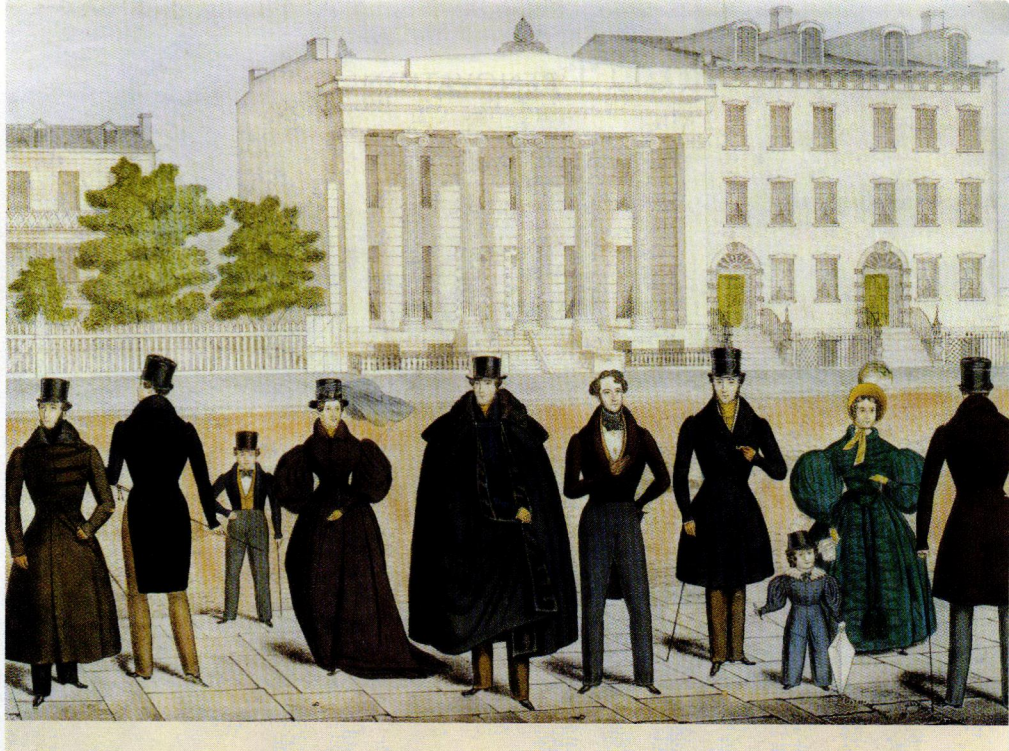
Although it remains unclear exactly what the impetus was for its design and execution, La Grange Terrace is an extraordinary structure that achieved a distinctly American, and further, New York, expression. La Grange Terrace embodied the aspiration to develop a metropolitan style of Grecian architecture, and this was projected nationwide through books, the outward journeys of architects, and eventually the distribution of manufactured products of architectural embellishment.

Mid-decade, the inventive James H. Dakin took his drawings and experience to Mobile and New Orleans, and literally rebuilt the New York approach in those thriving cities. Likewise, the more opaque figure Charles F. Reichardt transported the New York view to Charleston in the service of the Hamptons. For Wade Hampton II, he built the Charleston Hotel, and for his half sister, Susan Hampton Manning, he built Milford in the country. Susan and her husband, John Laurence Manning, filled the great house with Grecian furniture by New York's Duncan Phyfe. Finally, Minard Lafever, best known for his architectural books that disseminated the New York Style, built the First Presbyterian (Mariner's) Church in Sag Harbor, NY, and probably sent plans with similar details to build a wooden Ionic house for a hard working and successful yeoman farmer near Vermillion, OH.

Even further abroad, in 1844 the builder Francis Costigan constructed a grand house for J.F.D. Lanier above the banks of the Ohio River in Madison, IN. The architectural elements derive from Lafever's *Beauties of Modern Architecture*, and thus from the nucleus of the New York culture founded in and around La Grange Terrace. ■

Thomas Gordon Smith is a practicing architect and professor in the School of Architecture at the University of Notre Dame. He has conducted a measured drawing survey of La Grange Terrace, and researches these and related structures nationally. He designed the Classical Galleries for the American Wing at The Metropolitan Museum of Art, where he drew inspiration from La Grange Terrace and the Alsop House in Middletown, CT.

The J.F.D. Lanier House in Madison, IN, was designed and built by Frances Costigan in 1844. The house was painted somber colors in the 1870s but the New York Style decorative motifs from Minard Lafever's *The Beauties of Modern Architecture* (1835) remained intact. *Photo: courtesy of the Indiana State Library*



A Direct Descendant

Just after the La Grange Terrace units were sold off in 1833, a direct descendant was built, literally, in its backyard. I attribute the design for the marble Ionic duplex to James H. Dakin, who worked with Town and Davis. The marble portico is not elevated upon a socle but its imposing two story columns and abstract detailing are reminiscent of the La Grange theme and detail. This is the Elisha Bloomer duplex.

The Elisha Bloomer houses provide a suitable setting for an advertising broadside in 1835-36. Upper-class New Yorkers attired in dark clothing – men, women and children – are arrayed along the west curb of Broadway, north of Washington Place. The artist depicted the group as he looked east toward a background of five fine, but contrasting, residences. From north to south, a remaining wooden country residence, possibly Cornelius W. Van Ranst's farmhouse, then a temple-like marble duplex, and finally, a pair of brick rowhouses. The Van Ranst house remained set back from the street as a survivor of not-too-distant times when the Bloomingdale Road plowed through sand dunes in this vicinity, and the area's farms were the breadbasket of the congested city at Manhattan's tip. By 1830, men had shifted the sand hills to fill the depression of the public burial ground at what became Washington Square. This was one part of New York City's program to level and grid the area north of Houston Street.

This pair of brick houses date from 1830. They have conspicuous portals atop high stoops. The doorjambs are strengthened by stout quoins and the arch is capped by keystone segments. The door is flanked by svelte columns supporting a thin wooden entablature. Glass sidelites provide glimpses in or out, and the transom above perpetuates the 18th-century "fan light" in leaded glass or carved "frippery." The point of entry is unmistakable.

The British pattern of setting the house back to accommodate a high stoop created a sunken area, providing family and servants immediate access to the kitchen and informal family and storage rooms. No alleys between streets were possible given the dimensions of New York's grid layout, so deliveries were made from the street. Above the cornice, dormer windows poke above to bring sunlight from a very high sill. These illuminate garret rooms for servant accommodations and a common work/social room under the ridge. Otherwise, the façades were plainly dignified with Flemish or English bond brick patterns and fancy marble lintels and sills.

Between the farmhouse and the typical rowhouses, the artist focused on a gleaming white colonnade. Elisha Bloomer built this duplex in the new architectural expression – a segue from La Grange Terrace. Its plans were probably identical to those of its southern brick neighbors, but the rooms were laid out symmetrically rather than serially. We see that the Bloomer house portals flank the central column, so the plans are "book matched." Flanking the party walls, vestibules would open eastward to long halls with an elaborate stair to the upper floors. The two-bay-wide parlors opened north and south of the hall, with front windows simply cut into the marble ashlar. Tucked under the formal stair, a discrete service stair descended to a service hall in the basement. This linked the kitchen to the back parlor above, and possibly, to a front family dining room, open to an areaway sunken below the Broadway sidewalk. The elegant crowds like those in the picture were protected from falling into such pits by cast-iron fences between the marble pylons and stairs. No such protection was afforded, however, to the owner's children at portico level. ■

Art History

A carraige house is reborn as a residence and studio on Manhattan's Upper East Side.

PROJECT: RESIDENCE, NEW YORK, NY

ARCHITECT: FAIRFAX & SAMMONS ARCHITECTS, NEW YORK, NY; RICHARD SAMMONS, PARTNER; ANNE FAIRFAX, PARTNER

INTERIOR DECORATOR: BEN PENTREATH, FAIRFAX & SAMMONS DECORATION, NEW YORK, NY

The carriage house has a humble origin. It takes it name from the outbuildings on large estates where owners would store their carriages and horses when not in use. Following the invention of the car and subsequently, the garage, the carriage house fell out of favor for a time – quieter and cleaner, the car removed the need to house transportation away from the family home. But while the attached garage has taken over its original function, the carriage house endures, and has enjoyed a resurgence of sorts in recent years.

Carriage houses lend themselves easily to reinvention, and as such, historic examples exist in many guises. Prior to its latest purchase, one Georgian-style carriage house located on Manhattan's Upper East Side spent more than half a century as a sculpture studio and school. Its traditional exterior, with large double doors beneath two floors of sash windows and a modillion cornice, disguised the fact that this "house" was in a semi-industrial state; it had been used for welding and stone carving amongst other things, and had no living quarters at all. However, a couple with a young family saw its potential and enlisted New York-based Fairfax & Sammons Architects to transform the cavernous interior into a 5,000-sq.ft. five-bedroom home with painting-studio space on the ground level.

The existing interior could not have been more rudimentary. "There was very little to go on," says firm partner Anne Fairfax. "We treated the

Top: New York-based Fairfax & Sammons Architects recently converted a Georgian-style carriage house on Manhattan's Upper East Side into a five-bedroom family home with painting-studio space. At the front of the house, the living room/library has a molded wood chimneypiece, and is decorated with a re-upholstered couch from George Smith, oriental rugs and re-covered cushions.
Photos: courtesy of Fairfax & Sammons Architects

Right: Prior to the renovation, the carriage house spent more than 50 years as a sculpture studio – without any living quarters at all.

The dining area is decorated with antique furniture from London, England, and kilim rugs. Like much of the house, the wall palette was chosen to showcase the owners' contemporary realist paintings.

Left: A large section of the concrete upper floors was cut out, creating a double-height atrium/stair hall at the heart of the house. The firm also inserted a skylight and a new leaded-glass window.

building as a shell, designing everything on the interior. This included inserting a large skylight and a huge window in the core of the building to bring in much-needed light." Despite a relatively small budget, both the client and the firm were in favor of a dramatic overhaul of the 25-ft.-wide, 100-ft.-deep space. The new interior had to meet specific requirements: the husband – a successful painter – needed a large painting studio; his wife – a best-selling author – needed a quiet space in which to work. Most importantly, these elements had to be combined, as seamlessly as possible, within a comfortable family home.

The firm began by cutting out a large section of the concrete upper floors to create a double-height atrium/stair hall at the heart of the house. A skylight was inserted, as was a new leaded-glass window in the west wall over the stair. Like much of the house, the stair hall serves as a gallery for the husband's contemporary realist paintings, and it is here that the family keeps its grand piano. Pale walls balance the use of rich patterns in the fabrics and furnishings, and highlight the paintings on the wall. "Showcasing the owners' artwork was a big focus of the interior decoration," says Fairfax. "The stair hall needed to be bright and inviting, and more than just a place to pass through." Below, the studio remains almost as it was found, and operates as a successful, highly regarded atelier. It is accessed at street level by the carriage doors and connects to the living space above via an existing stair, which leads up from an entrance lobby to its right.

For the interior decoration of each room, Ben Pentreath, who headed up the firm's interiors department, Fairfax & Sammons Decoration, carefully combined new items with much-loved existing pieces, relegating those that did not fit to less important rooms, or occasionally, the sidewalk. In the stair hall, new wing chairs designed by Pentreath were covered with fabric from Hodsoll McKenzie of London, England, and a new carpet runner, also designed by Pentreath, was hand-woven in England to complement a Persian rug carpet purchased at Christie's.

At the front of the house is the Georgian-style living room/library, where the wife's published works are displayed in more than 30 languages. The room is almost a perfect square, which easily accommodated the bold fabric choices and eclectic mix of furniture and details. A re-upholstered couch from George Smith, re-covered cushions and a molded-wood chimneypiece combine to create a cozy atmosphere. And the pale palette of the walls and curtains offsets the rich textures of the furnishings and oriental rugs, and ensures that the artwork on the walls does not become "lost." As Fairfax explains, it is an easy scheme in which to introduce new pieces. "The clients weren't looking for something necessarily formal," she says. "We wanted this to be an ideal room in which to curl up with a book. Certainly with the children there, we wanted the furniture to be sturdy and comfortable, and easy to substitute. We used a lot of strong colors and English fabrics, with which we re-covered as much of the existing furniture as we could."

Fearing that it wouldn't be used, the clients and the firm decided against a separate formal dining room and instead built an open-plan kitchen/family dining area to the rear of the main floor. It is enhanced greatly by the beamed ceiling covered in decorative tinwork – one of the few original features in the house – and opens to a large terrace. Fairfax & Sammons designed the millwork, painted cabinets and countertops. Of all the elements in the house, the millwork makes the firm particularly proud. "The degree and level of the millwork is the trademark of our firm," says Fairfax. "Many of us here trained

The open-plan kitchen/family dining area contains an original beamed ceiling covered in decorative tinwork. Fairfax & Sammons designed the millwork, painted cabinets and countertops.

The master bedroom is decorated with fabrics from Hodsoll McKenzie and Robert Kime – both of London, England – and opens to a Juliet balcony. It is situated at the rear of the house to minimize street noise.

At the top of the house, a small penthouse apartment with a rooftop garden serves as a writing space for the owner – a best-selling author. It is decorated with family pieces, and hand-embroidered curtains from Chelsea Textiles of London, England.

with and under decorators and I think we take a uniquely integrated approach to design in that we consider the interiors, and finding architectural solutions to interior problems, at every stage of the design process. For example, if something is needed to fill a particular space, we might design millwork, rather than leave it to the clients or a decorator to find a piece of furniture. It's something we love to do, and I think we are better at it than most."

The kitchen's understated yellow walls look inviting from the stair hall, and its antique furniture from London, England, and kilim rugs create continuity with the rest of the house. A staircase leads up from the stair hall to a balustraded gallery on the bedroom floor, which is flooded with light from the new skylight and the new monumental window. Despite appearances, the balustrading was composed of readily available standard parts and moldings. To emphasize the flowing geometry of the construction, the handrail was stained a dark mahogany color.

The master bedroom occupies the entire rear of the house on this floor, with a pair of doors opening onto a Juliet balcony. It is decorated in soft shades of pale gray with fabrics from Hodsoll McKenzie, and Robert Kime of London, England, and plain off-white linen curtains, generously cut. Above the bedroom floor is a small penthouse apartment with a garden and writing room, which overlooks the rooftop of the entire building. This room, designed for the owner as a quiet "escape," is decorated with family pieces in soft shades of lichen, with hand-embroidered curtains from Chelsea Textiles of London, England.

While the middle floors are devoted to family life, the ground and upper "work" floors are not in severe contrast. By weaving elements of all three throughout the interior decoration, the firm created a natural flow between spaces and functions, and credits this continuity to having had a strong vision of the whole from day one. "The advantage of designing and decorating together is complete control," says Fairfax. "We are very attuned to working with interior decorators. We designed the floor plan knowing that certain pieces of furniture would be purchased or used, so we really conceived the project as a single, cohesive entity – the interior decoration, the furniture and the interior architecture as one." – *Lynne Lavelle*

Besides linking the family, studio and writing areas, the central stair hall creates a seamless transition between the décor of each, with the use of kilim rugs, rich fabrics and the owners' artwork.

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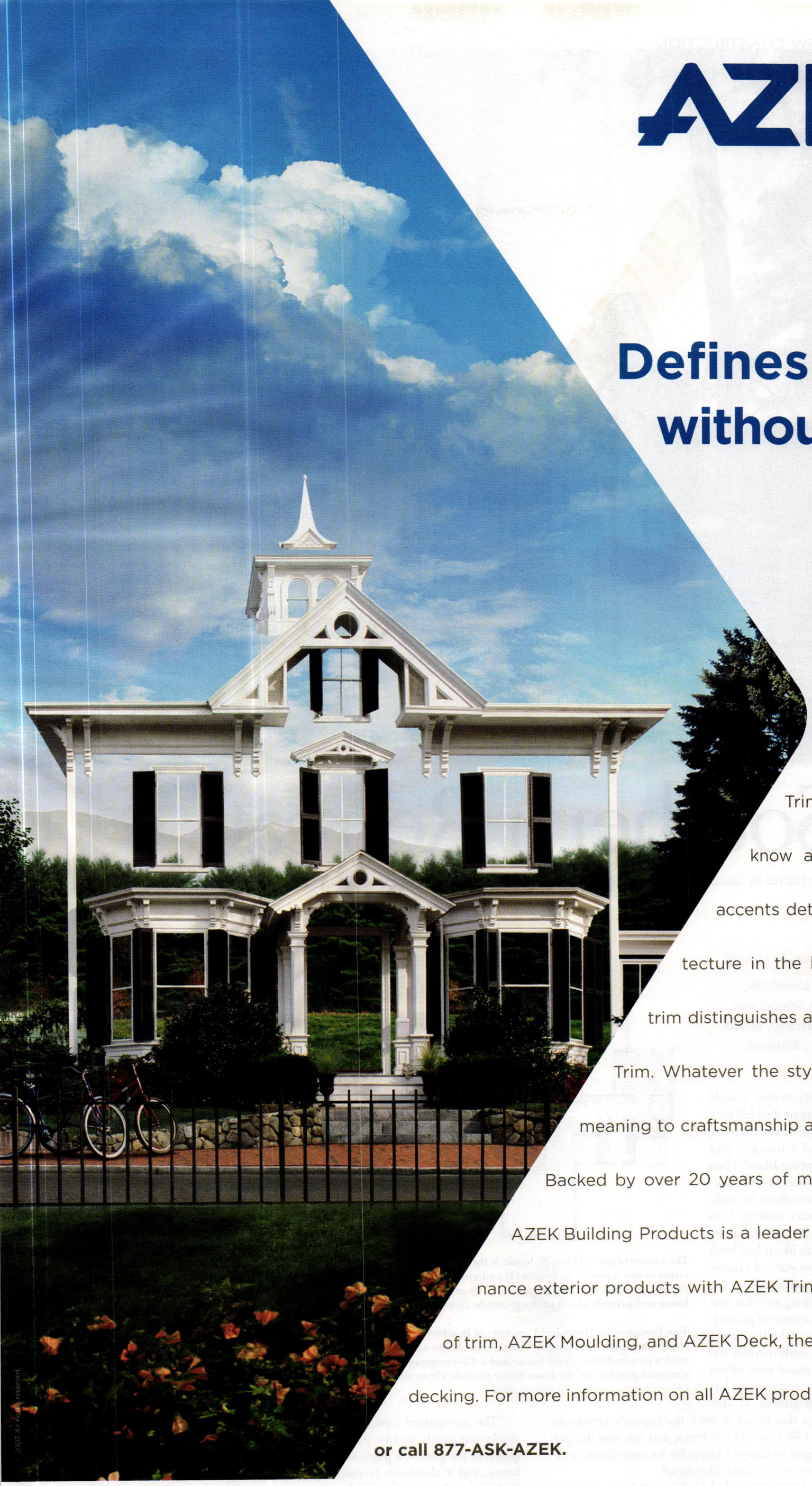

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WRITE IN NO. 338

Southern Retreat

A single-story home in South Carolina's Low Country blends with the landscape and the history of the location.

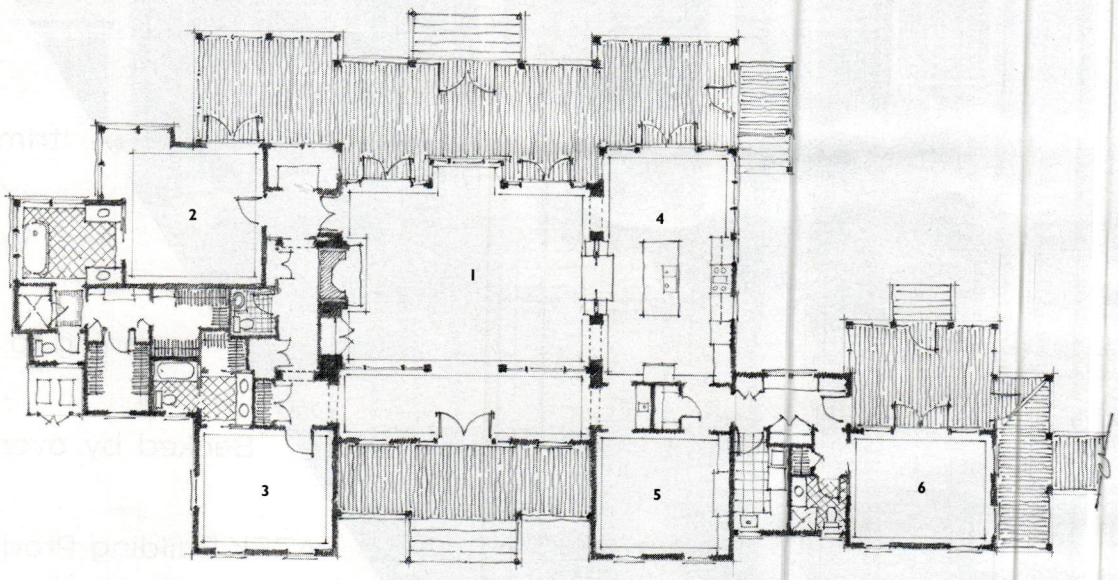
PROJECT: RESIDENCE, SPRING ISLAND, SC

ARCHITECT: HISTORICAL CONCEPTS, PEACHTREE CITY, GA; JIM STRICKLAND, TERRY PYLANT, JOSHUA ROLAND, BHOKE MANGA, DANIEL LEMBERG, ABHISHEK SARKER

When an empty-nester couple from Connecticut decided they wanted a warm-weather retreat, they purchased a two-acre plot of land on South Carolina's Spring Island. Then they turned to Historical Concepts of Peachtree City, GA, a firm that specializes in traditional architecture and "place-making," to design a home to blend with the Low Country landscape so that it would look like it had been there for generations. They also wanted a home with a generous amount of public space that would be suitable for entertaining and that was balanced with spaces offering a sense of privacy.

A private sea island on the Atlantic Coast, Spring Island had remained undeveloped for many years. The 3,000-acre island now offers only 400 home sites and the community has pledged to protect the environment. It also prides itself on having homes that blend in with the region's vernacular architecture and the island's 150-year-old oak trees, and this was the goal when Historical Concepts began to design a home for its new clients seeking an escape from the harsh winters of the Northeast.

The Historical Concepts design team, led by Terry Pylant, created a compound rather than a single structure. The 3,333-sq.ft., single-story main house is the primary building. Breezeways connect a separate two-bedroom guest house and a 2½-car garage with a guest suite above it to the main house. The compound is characterized by an abundance of porches.



The center of the 3,333-sq.ft. house is the large living/dining room (1). It is flanked by two groups of rooms on either side – a master bedroom (2) and guest room suite (3) on one side, and the kitchen (4), den (5) and office (6) on the other. Three large porches – an entry porch and two screened porches – allow light and air into the home and provide views to the grounds. *Floor plan: courtesy of Historical Concepts*

Top: Designed by Historical Concepts of Peachtree City, GA, to coordinate with the architectural traditions of South Carolina's Low Country, this retreat home on Spring Island, SC, includes a single-story main house, along with a two-bedroom guest house and a 2½-car garage. The buildings are connected with breezeways, and large screened porches on the main house provide views and bring light and air into the home. *All photos: Richard Leo Johnson/Atlantic Archives unless otherwise noted*

"The compound concept with the separate guest house and garage works out nicely in two ways," says Pylant. "It provides separate private quarters for guests, a place where they can stay even if the owners aren't home, and it also helps tremendously in reducing the mass of the house. Rather than having a five-bedroom main house, which would be huge, we have separated it into three smaller structures and it works well."

The main house is built around a central main living/dining room. Guests enter through a large front porch and into an entry gallery. This flows into the living/dining room, which flows out to a large screened

This view of the back of the home shows the main house with the large screened porch as well as the garage and guest house; the three buildings are connected by breezeways.

porch stretching across the back of the home. "When you enter the house, louvered shutters on either side of the door to the living room provide separation and the ability to have furniture on either side. This also frames the view through the room," says Pylant.

Porches are an important part of the home. The main house includes 1,700 sq.ft. of porches, bringing the overall size to just over 5,000 sq.ft. The expansive front porch leads into the home and a large screened porch stretching across the back of the house is accessed through the living room, the kitchen and the master bedroom. It provides a sleeping area with a hanging bed, a sitting area in the center and an eating area off the kitchen.

Another screened porch is positioned off of the office on the east side of the home. It is accessed both through the office and the kitchen's mud room. In addition, a screened porch on the 841-sq.ft. guest house adds another 171 sq.ft. of space to this structure.

"In this part of the country, the porch is an extension of the living space," says Pylant. "This is a vernacular adaptation of a Low Country house with deep porches on the front and rear that are extensions of the house. These porches keep the house cool and give shade. To keep the interior space from being dark, we took advantage of the clerestory space to create dormers to let light spill into the center room."

In this large, central living/dining room, a window seat in the back of the room balances the front door. The kitchen, a den and an office are on one side of the living/dining room, and the master bedroom suite and a guest suite are located on the opposite side.

"One focal point in the living/dining room is the heart-pine hutch," says Pylant. "We designed a hutch between the kitchen and living/dining room with pocket doors and a false back that can be opened for serving through it, or closed so you don't see into the kitchen. The clients entertain and often these events are catered, so they don't want their guests to see into the kitchen at these times. But on a day-to-day basis, the hutch is kept open. It is really a key feature, an interesting detail."

The walls in this central room are lightly washed pine and the ceiling features sizable recycled wood beams that provide an aesthetic contrast to the muted palette. The floors are made of antique heart pine, reinforcing the local architectural tradition. Interior design was done by Anne Ballance of The Ballance Group of Beaufort, SC. "The furnishings and color palette really create a warm and relaxed space and she did a tremendous job complementing the architectural details and textures," says Pylant.

On the east side of the living room/dining room is the large kitchen (15x26-ft., including the breakfast area), which is accented with

Breezeways leading from the garage and guest house into the back entry of the main home were designed to be light and airy and to support the growth of native vines.

The garage, guest house and kitchen/office portion of the main house frame a small courtyard with a garden and fountain.

The central core of the main house is the large living room/dining room. The only room to reach beyond the single-story height, it has a vaulted 20-ft. ceiling with high dormer windows and structural beams. *Photo: Richard Leo Johnson/Corbis*

Because natural light was important to the client, the architects designed glass cabinets with glass shelves that are aligned over windows. *Photo: Richard Leo Johnson/Corbis*

washed pine to coordinate with the great room. To continue the light-filled theme in the kitchen, the design team used French doors leading to the screened porch on the rear of the home. They also designed cabinets with glass doors and shelves that hang in front of windows, allowing light to stream into the room.

"The client was adamant about having lots of light in the house," says Pylant. "Originally we decided not to have overhead cabinets in the kitchen. We decided to fill the space with windows. In the end, we created the glass cabinets with glass shelves that are actually aligned over the windows. They let in a lot of light and when you look into the cabinets, you are looking straight through to the courtyard." The courtyard, with a fountain in the center, is between the guesthouse and the kitchen and is accessed through the screened porch off the husband's office.

Pylant points out that there are two offices in the main house, one designed for the lady of the house and the other as a gentleman's retreat. The wife's office is a little nook off the master area with a small space for a laptop computer. "It's a very efficient household office yet it has a wonderful feel because you are surrounded by glass and views," he says.

"His office, by contrast, is a multi-function living space," continues Pylant. "Tucked away at the opposite end of the house, this is a place where he and his friends can gather, but it can also function as a sleeping area for extra guests. And the cigar porch provides a separate, yet sheltered, outdoor space for the homeowner and his guests to enjoy the natural setting."

The wood-paneled den provides a relaxing place to watch television or enjoy the company of two or three guests. "The wife wanted a warm and comfortable place for the family to unwind and for casual entertaining, so we tucked a small room at the front of the house that is convenient to the kitchen and bar area," says Pylant. "As wonderful and light as the main living room is in the daytime, this provides a more intimate gathering space in the evening."

To the other side of the main room are the master bedroom suite and a guest bedroom suite. Historical Concepts designed these two suites with a separation between the two bedrooms, so they wouldn't hear the grandchildren when they were in the guest room. In addition, a gallery separating these bedroom suites and the living/dining room offers a bathroom and closets for coats and storage. Unobtrusive doors disguised as paneled jambs between the public and private spaces can be closed for additional privacy.

Completed in 2004, the retreat home fulfills all of the clients' requirements for social and private spaces while drawing on the architectural traditions of South Carolina's Low Country to give the appearance of timelessness. "This house is in tune with the Low Country vernacular," says Pylant. "It's a casual, comfortable home where the clients can get away and enjoy the mild climate and pristine surroundings." – *Martha McDonald*

A large screened porch stretching across the back of the home is accessed through French doors in the living/dining room, kitchen and master bedroom. Architectural elements such as the exposed rafters supporting the metal roof are indicative of the local vernacular. The porch roof is exposed so anyone sitting (or sleeping) there can hear the rain hitting it. *Photo: Richard Leo Johnson/Corbis*

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WRITE IN NO. 1541

In 2004, Neumann Lewis Buchanan Architects (NLBA) of Middleburg, VA, designed this Federal-style brick and clapboard farmhouse at Happy Choice Farm in Montgomery County, MD. *All photos & drawings: courtesy of Neumann Lewis Buchanan Architects*

Informal Federal

A new brick and clapboard farmhouse has a history built in.

PROJECT: HAPPY CHOICE FARM, MONTGOMERY COUNTY, MD

ARCHITECT: NEUMANN LEWIS BUCHANAN ARCHITECTS, MIDDLEBURG, VA; MARK BUCHANAN, AIA, ARCHITECT IN CHARGE

INTERIOR DESIGNERS: DOVETAIL INTERIORS, INC., OCEANVIEW, DE; MJ INTERIOR DESIGNS, BETHESDA, MD

CONTRACTOR: POTOMAC VALLEY BUILDERS, BETHESDA, MD

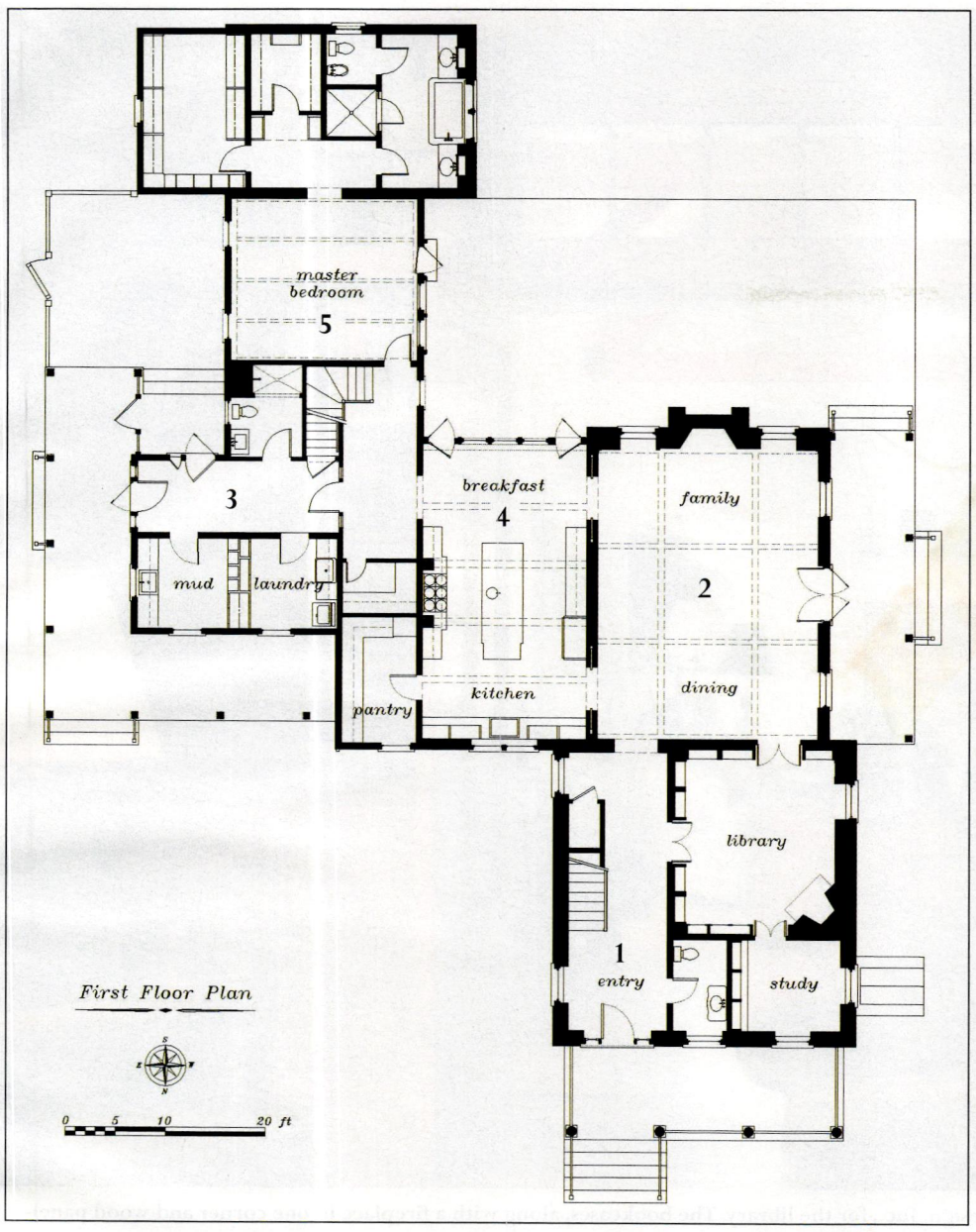
Situated on approximately 80 acres in Maryland's Montgomery County, Happy Choice Farm is home to a couple and the wife's horses, and is the part-time residence of the couple's four grown children. When the couple purchased the property in 2003, it came complete with a 1960s rambler, which they decided was inadequate for their needs and didn't suit their tastes. So the couple commissioned Neumann Lewis Buchanan Architects (NLBA) of Middleburg, VA, to design a 7,700-sq.ft. Federal-style brick and clapboard farmhouse further away from the road.

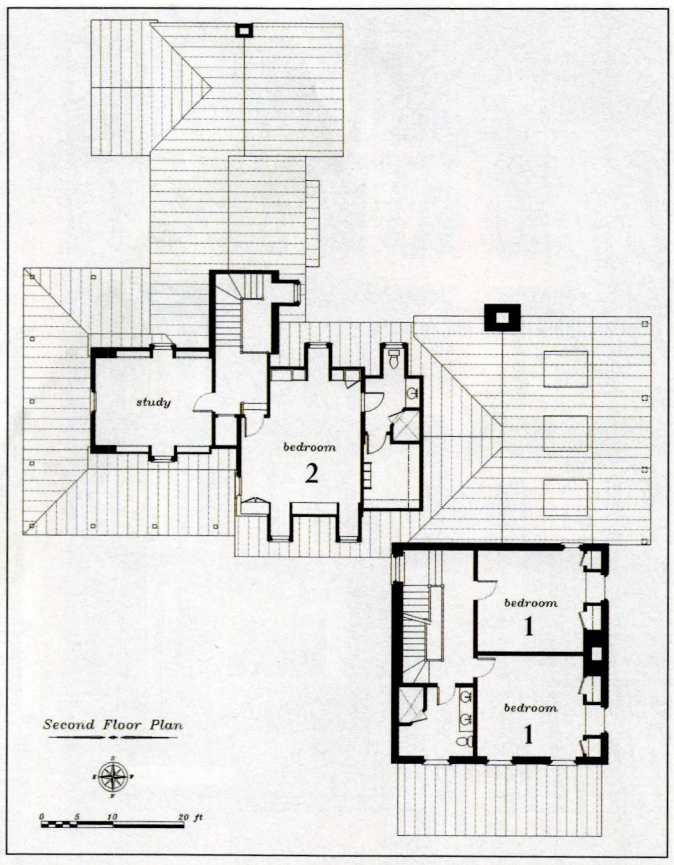
"The 1960s rambler is a contextual misfit," says Mark Buchanan, AIA, architect in charge with NLBA. "So we didn't have any dilemma about moving away from it and building a new house on the property that took advantage of the surroundings."

For the new house, the clients specified a country farmhouse with an historic feel to the exterior and a casual design on the interior. Buchanan drove around Montgomery County photographing homes he thought would appeal to the couple. "I had an idea of what they were looking for and I wanted to show them a broad range of styles, so I presented a few different types of homes found in and around their town." The predominant house type in the area is a "simple and countrified" Victorian farmhouse, but that didn't appeal to the clients. They were instead drawn to the three or four Federal-style farmhouses that dotted the countryside. "That's where this house has its roots," says Buchanan. "They liked the brick houses better than the stone ones and quite a few had metal roofs and clapboard additions, like the house we ended up designing for them."

Typical of Federal farmhouses, the brick portion of the house features a Flemish-bond pattern on the front façade and a five-course American bond on the other three sides. The brick was manufactured by Wyomissing, PA-based Glen-Gery Brick. Because the clients had requested an historic exterior, NLBA planned to soften the color of the handmade brick with a lime wash. "The brick is new and we didn't want a stark contrast between the orange-red brick and the white clapboard siding," says Buchanan. "We didn't want the brick to look pristine." However, the clients changed their minds once they saw the brick in place. "The brick had been laid rather expediently or carelessly, but while I advocated taking back the slop of the setting mortar a little bit and then adding the lime wash, the clients were pleased with the haphazard application of the mortar. It certainly did the job of softening the brick's color and texture."

NLBA accommodated the large program requested by the owners without overwhelming the landscape by creating a brick building and white clapboard "additions." In this way – and by hiding some of the rooms behind roof lines – the massing was kept as small as possible.





Above: There are four bedrooms other than the master bedroom, three of which are on the second floor. Two (1) are in the brick portion of the house and one (2) is in the eastern "addition" next to a second study.

Left: The first floor is set on two perpendicular axes. The north to south axis from the front entrance (1) to the family room (2) is the more formal one, while the east to west axis extends from the side entrance through the service wing (3) and the kitchen (4), terminating in the family room. The master-bedroom suite (5) was tucked into the back of the property so that the first floor wouldn't appear disproportionate to the size of the other floors from any one side.

The site and the program determined the orientation and layout of the house. The clients wanted to take advantage of the majestic backdrop of Sugarloaf Mountain to the west and also wanted the house set in close proximity to an oak tree, the only significant tree on the side of the hill where NLBA was building. "This is not to say that the other views aren't also spectacular," Buchanan points out. "The home commands the hilltop and looks west toward the mountain over the pasture below where the horses graze and the stable can be seen in the distance."

One of the biggest design challenges was to accommodate 7,700 sq.ft. within what appears to be a modest farmhouse. "It was a struggle to get the amount of area on the first floor tucked in behind this small main brick block of the house," says Buchanan. "By choosing a late-18th- or early-19th-century farmhouse look, small rooms are the standard. But then the clients requested a large family room and a large kitchen adjacent to that, as well as a master-bedroom suite on the first floor."

NLBA accommodated the program without overwhelming the landscape by approaching the brick box "as the dominant feature," says Buchanan. "We didn't want a sprawling mess, so we created a series of 'additions' in white clapboard." The brick portion of the house is the tallest at two-and-a-half stories, while the "additions" are a story or a story-and-a-half tall. Another trick to keeping the massing as small as possible was to hide much of it behind rooflines. The family room sits behind the main brick block and the master-bedroom suite is behind the service wings.

"As a means of conceptualizing the plan, I supposed a brick farmhouse with a single detached brick outbuilding as the 'original' structures," says Buchanan. "Then I linked them with clapboard additions to imply a building that had evolved over time. The 'original' brick house is 'now' an entry hall, small study and library and the brick 'outbuilding' is 'now' the master bathroom."

Like the exterior, parts of the interior detailing were designed using a Federal vocabulary, though Buchanan says the firm "got more casual with that in the family room, kitchen and bedrooms and kept it more formal in the brick block of the house – the library and entry stair hall."

Buchanan notes that though the clients wanted traditional detailing, they did not want an overly traditional floor plan. The first floor is arranged on two perpendicular axes. "One starts at the formal entrance and ends at the family room [north to south] and the other one extends from the side entrance through the family room [east to west]," says Buchanan. "A series of doorways down these axes are aligned and eventually terminate at a window and the view beyond."

On the first floor, the main entry stair hall opens onto a 20x30-ft. family room, which features an 18-ft.-tall ceiling. "This room is the nucleus of the house; it accommodates the entire family," says Buchanan. "With such

Above: The back stair hall – off of the service wing, the kitchen and the master-bedroom suite – is light and airy. It provides the only access to a second-floor study and bedroom.

Right: As in every room on the first floor, the entry stair hall features wide-plank, reclaimed pine flooring from Vintage Lumber Co. of Woodsboro, MD. The millwork was fabricated by Potomac Valley Builders of Bethesda, MD, and the hanging lantern was manufactured by Authentic Designs of West Rupert, VT.

Built-in bookcases were made by Gaithersburg, MD-based Wooden Design, Inc., for the library. The bookcases, along with a fireplace in one corner and wood paneling, combine to create a warm and comfortable room.

a tall ceiling and large windows with views to both the west and south, the room is open and airy."

When the couple is home alone, they are most likely to be found in the library, which can be accessed through the entry hall or the family room. "This is my favorite room," says Buchanan. "It has a view of Sugarloaf Mountain and a fireplace in one corner. With the fireplace, the wood paneling and of course the many shelves of books, the room is very cozy and comfortable."

The kitchen is adjacent to the family room. "The arrangement of the family room to the kitchen was copied from that of the couple's old house," says Buchanan. "They liked having the two rooms side to side and asked us to bring the same layout to this house." There are two large openings – one that connects the kitchen to the dining area of the family room and one that links the seating area of the family room to the breakfast area.

The master-bedroom suite, which includes the bedroom, a large bathroom with his and hers walk-in closets, is also on the first floor. The master-bedroom windows frame a view of Sugarloaf Mountain to the west.

Porches are abundant at this house: there is a front entry porch on the main block and one to the west of the family room overlooking the pasture. A third, off of the side entrance and service rooms, is an L-shaped wraparound porch.

An unusual feature of this house is the separation of the second floor; there are two areas without any connection to each other. In the brick building above the library and study are two bedrooms and a bathroom for the client's sons. In the attic portion of this same block is a third bedroom. On the other second floor, which is tucked under the roof in the clapboard "additions," there is a bedroom that also functions as a guest bedroom. To the east, above the service rooms, is a second study. "The idea behind separating the floors this way is mainly for privacy," says Buchanan. "Coincidentally, it works well with breaking down the massing."

Two interior designers – Dovetail Interiors, Inc., of Ocean View, DE, and MJ Interior Designs of Bethesda, MD – collaborated to come up with a cohesive design for the farmhouse. "The designers are sisters," says Buchanan. "We met with them early in the process to discuss the floor plan and possible furniture arrangements."

After about two-and-a-half years, the house was completed in the fall of 2006. The interior and landscape designs continue to be works in progress, but everyone who had a hand in the project – Mark Buchanan, the interior designers and the family who resides there – is delighted with Happy Choice Farm. – *Hadiya Strasberg*

Above: The master bedroom has views of Sugarloaf Mountain, as do the family room, library and first-floor study.

Left: The 20x30-ft. family room is "the nucleus of the house"; it includes a sitting area at the south side and a dining table at the north end. The 18-ft.-tall ceiling is scaled down with structural Douglas fir beams from Tarboro, NC-based TimberFab, Inc.

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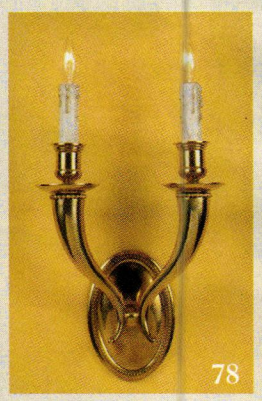
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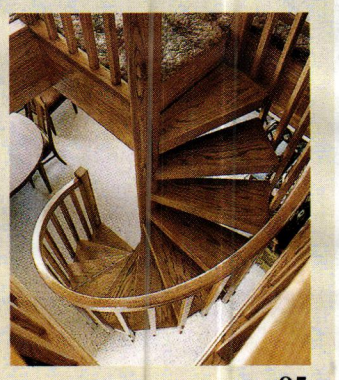
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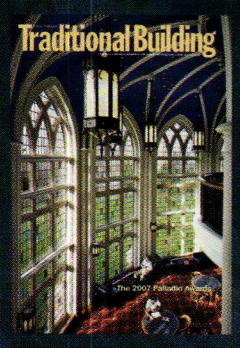
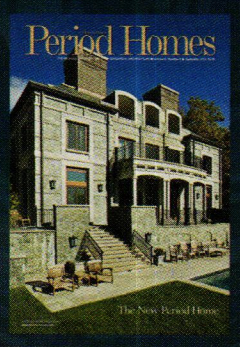




RESTORE MEDIA, LLC

www.restoremedia.com

Restore Media LLC is the only publisher and conference producer dedicated to the traditional building market. The company's magazines, conferences, trade shows, websites and directories serve the information needs of architects, builders, developers, building owners, facilities managers, government agencies, interior designers, landscape architects, suppliers, preservationists, town planners, artisans, trades people and old house enthusiasts who work passionately to renovate and restore historic buildings or build new ones in a traditional style.

The traditional building market has emerged into a recognized and firmly established segment of the residential and commercial construction industry with more than $170 billion in construction volume. From grass roots movements in America's historic neighborhoods to a government mandated National Historic Preservation Act, Americans have a heightened appreciation for our architectural heritage and are spending money to preserve and improve it.

Americans continue their love affair with traditional style architecture and traditional towns. An increasing number of new residential and non-residential buildings are designed to look historic. Whether a new old house built to fit into an existing neighborhood, a sympathetic addition to a 19th century courthouse or a traditional neighborhood development, these are buildings that call upon our architectural heritage, create a sense of place and make people feel good.

These buildings, the professionals and enthusiasts who design, build, renovate or restore them, and the products that go into them are the subject of Restore Media's magazine, conference, trade show, website and directory content.

Historical Products Showcase

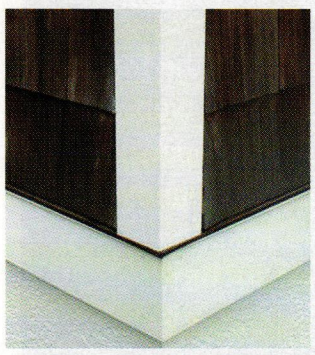
Allied Window, Inc.
800-445-5411; Fax: 513-559-1883
www.invisiblestorms.com
Cincinnati, OH 45241

Manufacturer of 'invisible' interior/exterior aluminum storm windows: all custom shapes & custom colors; screens; magnetic, sliding, lift-out & mechanical fastenings; UV-resistant, low-E, tempered, acrylic & lexan glazing.
Write in No. 690

The Raleigh combo (left) is an example of Atlantic Premium Shutters' extensive inventory.

Atlantic Premium Shutters
866-288-2726; Fax: 800-709-9109
www.atlanticpremiumshutters.com
Wixom, MI 48393

Manufacturer of custom exterior shutters: solid-panel & fixed-slat; lifetime structural warranty & 15-year finish warranty; restoration grade; handcrafted.
Write in No. 1534



Architectural trim from AZEK Trimboards can be used in a variety of applications.

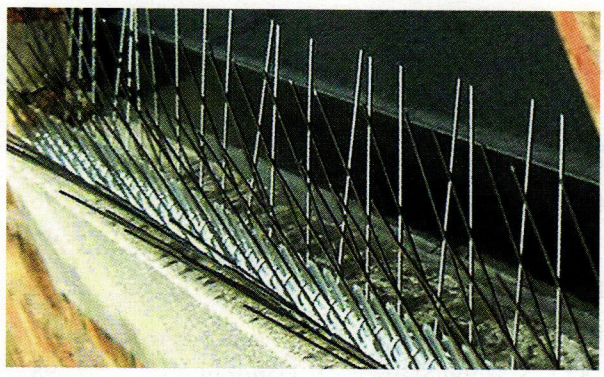
AZEK Building Products Inc.
877-275-2935; Fax: 570-504-1215
www.azek.com
Scranton, PA 18505

Manufacturer of low-maintenance exterior building products: AZEK Trim, AZEK Mouldings & AZEK Deck.
Write in No. 338

Period copper lanterns from Bevolo are hand riveted.

Bevolo Gas & Electric Lights
504-522-9485; Fax: 504-522-5563
www.bevolo.com
New Orleans, LA 70130

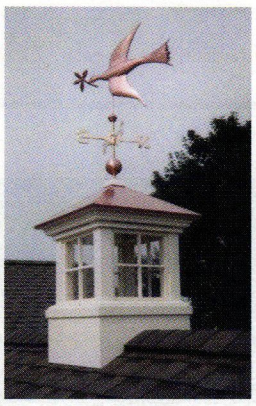
Fabricator of hand-riveted, antique-copper, natural-gas, propane & electric fixtures: Colonial, Victorian, Turn of the Century & Mediterranean styles; restoration.
Write in No. 166



Stainless-steel needle strips from Bird-X create a 4½-in. spread to prevent birds from roosting on roofs, ledges, gutters, window sills and statues.

Bird-X, Inc.
312-226-2473; Fax: 312-226-2480
www.bird-x.com/pdh
Chicago, IL 60607

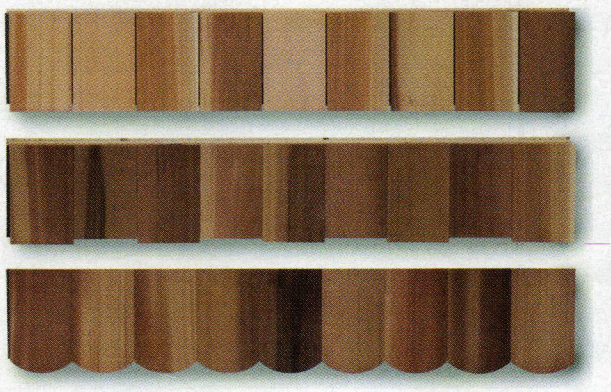
Manufacturer of bird-repellent products: plastic & metal needle strips, sticky gels, holographic visual devices, predator replicas, netting & ultrasonic & sonic programmable repellers; environmentally friendly.



The model #3CC-G windowed cupola, shown here with a #GE-MVD30 weathervane, is one of many styles available from Cape Cod Cupola.

Cape Cod Cupola Co., Inc.
508-994-2119; Fax: 508-997-2511
www.capecodcupola.com
North Dartmouth, MA 02747

Designer & manufacturer of cupolas in wood & PVC: window & louvered cupolas in square, hexagonal & octagonal models; copper weathervanes & finials.
Write in No. 1441



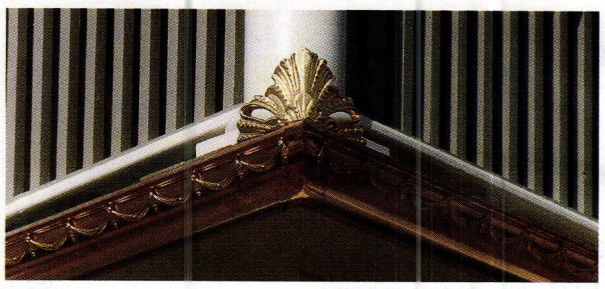
Handy Panels from Cedar Valley are handcrafted with kiln-dried western red cedar shingles mounted over an integrated fiberglass moisture barrier onto plywood backing.

Cedar Valley Shingle Systems
800-521-9523; Fax: 831-636-9035
www.cedar-valley.com
Hollister, CA 95023

Producer of premium-grade architectural cedar shingle siding panels: in exposures of 4, 5 or 7 in.; straight or staggered butt lines; all panels are 96x21 in. regardless of exposure.
Write in No. 1544

Classic Gutter Systems, LLC
269-665-2700; Fax: 269-665-1234
www.classicgutters.com
Kalamazoo, MI 49003

Manufacturer of oversized 5-, 6- & 8-in. half-round gutters in heavy-duty copper, aluminum & galvalume: hidden nut-&-bolt adjustable hanger system; several styles of cast fascia & downspout brackets & other components; snowguards.
Write in No. 1280



This ornate gutter, fabricated by Classic Gutter Systems, incorporates a hidden nuts-and-bolts adjustable hanger system.

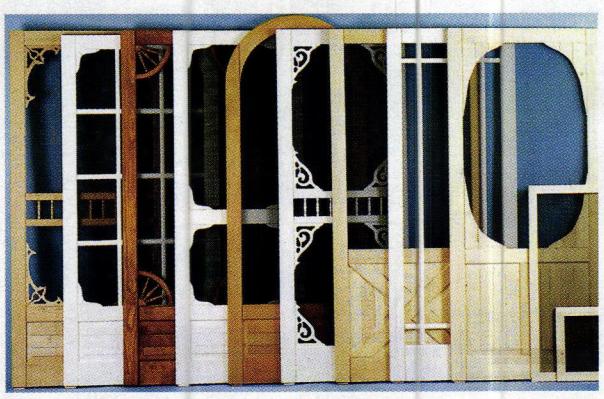
Color People, The
303-308-0220; Fax: 303-308-0123
www.colorpeople.com
Denver, CO 80204

Color consultant: custom exterior color schemes for houses, businesses, main streets & townscapes; Victorian specialist; consultation through photos via mail; some on-site consulting.
Write in No. 5470

The Color People offers consulting services on custom exterior paint schemes for historical homes.

Coppa Woodworking
310-548-4142; Fax: 310-548-6740
www.coppawoodworking.com
San Pedro, CA 90731

Manufacturer of wood screen & storm doors: more than 200 styles; custom sizes, several wood types & multiple finishes; arch tops, dog doors, window screens, storm windows & dressing screens.
Write in No. 9600



Coppa Woodworking offers more than 165 screen door styles manufactured in pine, Douglas fir, oak, mahogany, cedar and redwood.

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800-445-2887; Fax: 308-784-3216
www.countryestate.com
Cozad, NE 69130

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Write in No. 1374

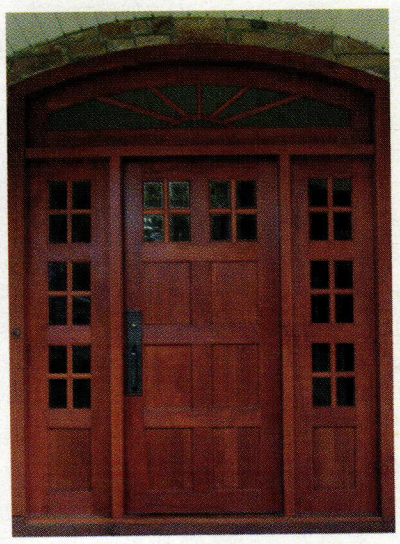
Dahlhaus Lighting, Inc.
718-218-6651; Fax: 718-218-6653
www.dahlhaus-lighting.com
Brooklyn, NY 11211

Distributor of cast-aluminum vintage lighting & site furnishings: street lamps & lanterns; doorbells & number plates; bollards, fountains, ornament & mailbox designs from Europe; light bollards; electric & custom gas fixtures.
Write in No. 2767

Dahlhaus Lighting produced this traditionally styled, two-arm City Lantern street light, which is 11½ ft. tall.

Designer Doors, Inc.
800-241-0525; Fax: 715-426-4999
www.designerdoors.com
River Falls, WI 54022

Manufacturer of handcrafted garage doors & complementary entranceways, shutters & garden gates: western red cedar, mahogany & other species; specialty glass, decorative hardware, metals, stone & other materials.
Write in No. 109



Designed to complement overhead and swing garage doors, many entryways from Designer Doors include sidelites and transoms.

This five-point leader head was manufactured by EJMcopper.

EJMcopper Inc.
407-447-0074; Fax: 407-447-0075
www.ejmcopper.com
Orlando, FL 32804

Manufacturer of custom architectural copper elements: handcrafted chimney caps, cupolas, finials, spires, dormer vents, leader heads, louvers, weathervanes, mailboxes, gutters & more; online catalog.
Write in No. 588

These brass stampings (model #11391 and #11390, right and left acanthus scrolls; and #11604 and #11605, center) are representative of the many design pairs available from Frank Morrow.

Frank Morrow Co.
800-556-7688; Fax: 401-941-3810
www.frankmorrow.com
Providence, RI 02905

Designer & manufacturer of more than 6,000 ornamental metal trims (embossed banding & perforated gallery), stampings (leaves, flowers, husks, bobeches, animals & more) & motif gray iron castings.
Write in No. 1501

Grabill fabricated these fixed and operable mahogany casement windows and fixed transom units.

Grabill Windows & Doors
810-798-2817; Fax: 810-798-2809
www.grabillwindow.com
Almont, MI 48003

Custom manufacturer of solid-wood & bronze-clad windows & doors: casements, tilt-turn, European in-swing & historically accurate double-hung windows with weight-&-pulley operation; hardware finishes, profiles, glass & stained glass.
Write in No. 1910

Heartwood Fine Windows and Doors
800-321-8199; Fax: 585-254-1760
www.heartwoodwindows.com
Rochester, NY 14606

Manufacturer of custom architectural wood windows & doors: made from Honduras mahogany & other species; traditional mortise-&-tenon construction; standard & decorative glazing; 60-year-old company.
Write in No. 1541

This Palladian window was crafted by Heartwood Fine Windows and Doors in Honduras mahogany.

Innerglass Window Systems
800-743-6207; Fax: 860-651-4789
www.stormwindows.com
Simsbury, CT 06070

Manufacturer of custom glass interior storm windows for energy conservation & soundproofing: automatically conforms to openings, compensating for out-of-square conditions; no sub-frame needed; all glazing options; easy installation.
Write in No. 909

Glass interior storm windows from Innerglass maintain the integrity and beauty of historic windows, automatically conforming to openings.

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Cedar Valley's exclusive shingle panel siding system will create a timeless and traditional look for generations to come.

Our durable exterior system consists of beautiful 8 foot panels, meticulously handcrafted with 100% Western Red Cedar shingles, mounted over a fiberglass matte laminate and a strong plywood backing. Cedar Valley's exterior siding system is fully integrated and complete with matching panels, corners, column wraps, and specialty products, providing superior design flexibility for any project. With factory finishing and proper installation, this weather resistant system will retain its natural beauty for 35 years....even in winds exceeding 200 mph! Choose from many decorative shapes and virtually any color.

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This dummy pull, model #9000 from James Peters & Son, is 10 in. tall.

James Peters & Son, Inc.
215-739-9500; Fax: 215-739-9779
www.jamespetersandson.com
Philadelphia, PA 19122

Manufacturer of period-style hardware: for exterior shutters, doors, windows, gates, garages & barns; new reproduction hardware; wrought steel with black finish & wrought iron.
Write in No. 1240

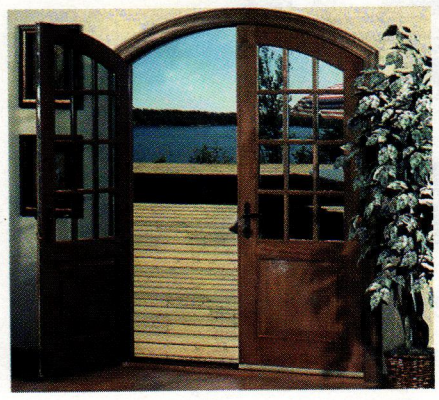
Kingsland Co. Shutters
860-542-6981; Fax: 860-542-1752
www.kingslandcompany.us
Norfolk, CT 06058

Manufacturer of exterior shutters in Honduras mahogany: louvered, raised panel & cutout; mortise-&-tenon construction; reproductions; copper caps, fixed control rods & hardware; paneled & louvered arched tops.
Write in No. 196

Kingsland Co. manufactures shutters in Honduras mahogany in a wide variety of finishes, shapes and styles.

Kolbe & Kolbe Millwork Co., Inc.
800-477-8656; Fax: 715-845-8270
www.kolbe-kolbe.com
Wausau, WI 54401

Manufacturer of wood, aluminum-clad & vinyl windows & doors: custom styles; variety of colors & wood species; many products designed as historic replications.
Write in No. 1608



Kolbe & Kolbe Millwork's aluminum-clad raised-panel wood doors are available in a variety of styles and sizes.

Liberty Ornamental Products
800-636-5470; Fax: 419-636-2365
www.libertyornamental.com
Bryan, OH 43506

Fabricator of precision die-cast ball tops, caps, finials, shoes & more: fences, gates & ornamental assemblies; ½- to 4-in. sizes; parts are exact fit, die cast with non-rusting pewter finish; plastic ornamental finials & scrolls.
Write in No. 5340

Marvin Windows & Doors
888-537-8268; Fax: 218-386-4027
www.marvin.com
Warroad, MN 56763

Manufacturer of all-wood & clad-wood windows & doors: round top, oval, casement & double hung; custom shapes & historic window replication; dual durometer, bulb & leaf weatherstripping; numerous design choices & glazing options.
Write in No. 1611

These Magnum double-hung wood windows were designed by Marvin Windows for use in large openings.

New Concept Louvers
801-489-0614; Fax: 801-489-0606
www.newconceptlouvers.com
Springville, UT 84663

Manufacturer of maintenance-free, PVC-coated aluminum & copper cupolas & louvers: stock & custom shapes & sizes; weathervanes, finials, flashing, gutter chains, leader heads, mailboxes, address plaques, dormer vents, shutters, chimney caps & door wraps.
Write in No. 1264

Maintenance-free cupolas from New Concept Louvers are wrapped with PVC-coated aluminum and copper and never require painting.

Oak Leaf Conservatories of York
800-360-6283; Fax: 404-250-6283
www.oakleafconservatories.com
Atlanta, GA 30327

Designer, custom fabricator & installer of authentic British conservatories, orangeries, garden rooms, roof lanterns, pool/spa enclosures & glass domes: handcrafted in England; mortise-&-tenon construction; premium-grade mahogany.
Write in No. 6860

Park City Rain Gutter
435-649-2805; Fax: 435-649-2605
www.pcraingutter.com
Park City, UT 84060

U.S. distributor of Minoletti half-round gutter products: gutter & downspout brackets, spherical end caps, miter corners, smooth downspout elbows, yoke-style outlets, leader heads, grille vents & rain chains; copper & zinc.
Write in No. 832

Parrett Windows
800-541-9527; Fax: 715-654-6555
www.parrettwindows.com
Dorchester, WI 54425

Manufacturer of handcrafted custom wood & aluminum-clad windows: any geometric shape, numerous wood species & complete finishing capabilities; certified & tested fixed & operating windows; historical replications.
Write in No. 3003

Phelps Co.
802-257-4314; Fax: 802-258-2270
www.phelpscompany.com
Brattleboro, VT 05301

Manufacturer & designer of traditional hot-forged solid-brass window hardware: sash pulleys, weights, chains & cords, sash locks & lifts, casement stays & fasteners, storm/screen hangers, bronze screen wire & screen-door latch sets.
Write in No. 6001

Renaissance Conservatories
800-882-4657; Fax: 717-661-7727
www.renaissanceconservatories.com
Leola, PA 17540

Custom fabricator & installer of traditional conservatories, sunrooms, greenhouses, skylights, roof lanterns, garden houses, pool enclosures & garden windows: handcrafted mahogany & cedar components.
Write in No. 378

Tanglewood Conservatories, Ltd.
800-229-2925; Fax: 410-479-4797
www.tanglewoodconservatories.com
Denton, MD 21629

Designer, manufacturer & installer of traditional wood conservatories, roof lanterns & other glass architecture: sunrooms, pool enclosures, greenhouses, garden houses, follies, gazebos & pavilions; skylights, cresting & finials.
Write in No. 8270

Timberlane Inc.
800-250-2221; Fax: 215-616-0753
www.timberlaneshutters.com
Montgomeryville, PA 18936

Custom fabricator of handcrafted exterior shutters: more than 25 historically accurate styles or custom design; maintenance-free Endurian, western red cedar & Honduras mahogany; selection of period-accurate, exterior shutter hardware.
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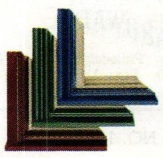

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West Lebanon, NH 03784

Manufacturer of custom timber frames: network of independent representatives provides local services nationwide; on-staff architect & engineer will suggest framing solutions & joinery details & will size frame members.
Write in No. 8370

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www.lordandburnham.com
High Falls, NY 12440

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Camden, NJ 08102

Designer & crafter of architectural hardware: hardware suites, knobs, levers, locks, hinges, cremone bolts & window & cabinet hardware; available in over 30 finishes.
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www.wardclapboard.com
Waitsfield, VT 05673

Manufacturer & supplier of vertical-grain quartersawn clapboard: spruce & pine; 4½- to 6½-in. widths.
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www.wmjrigby.com
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Woodstone Co.
802-722-9217; Fax: 802-722-9528
www.woodstone.com
Westminster, VT 05158

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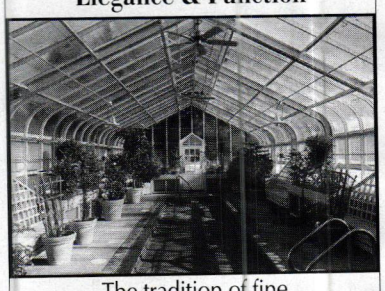

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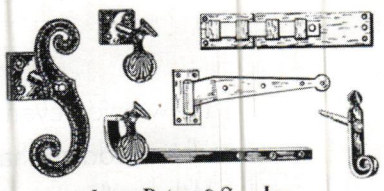

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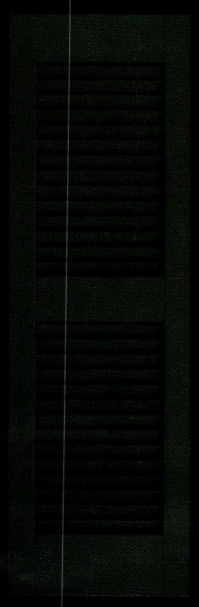

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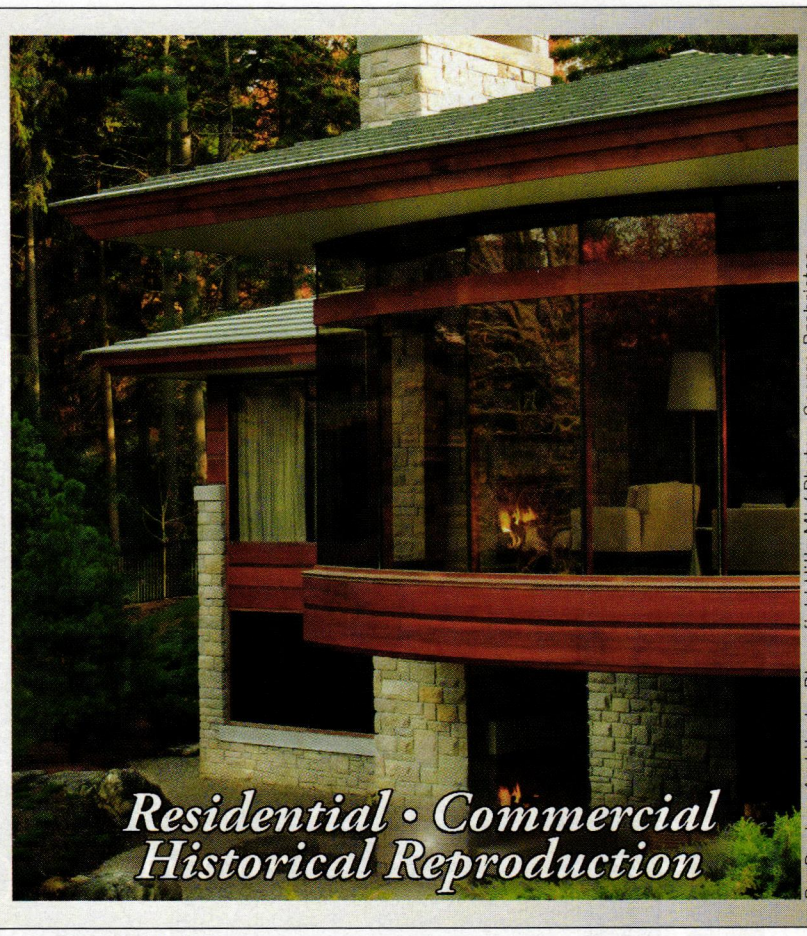

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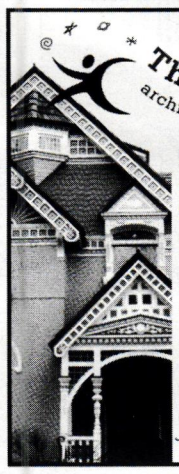

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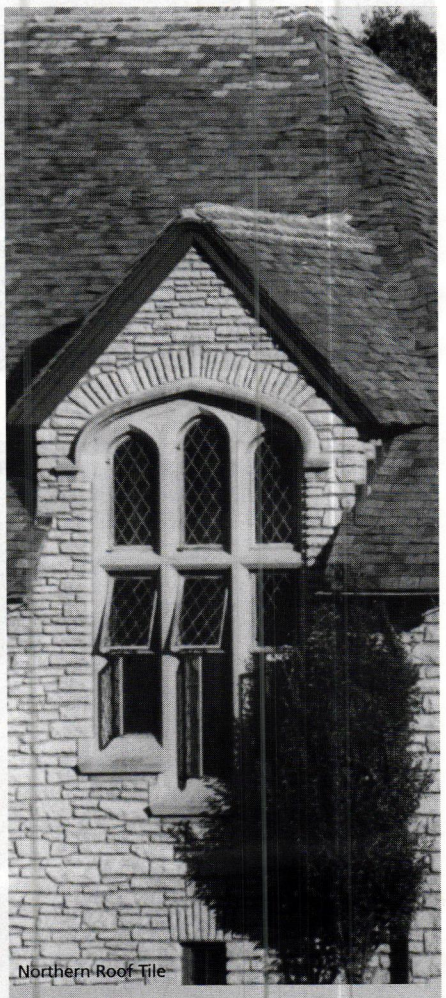

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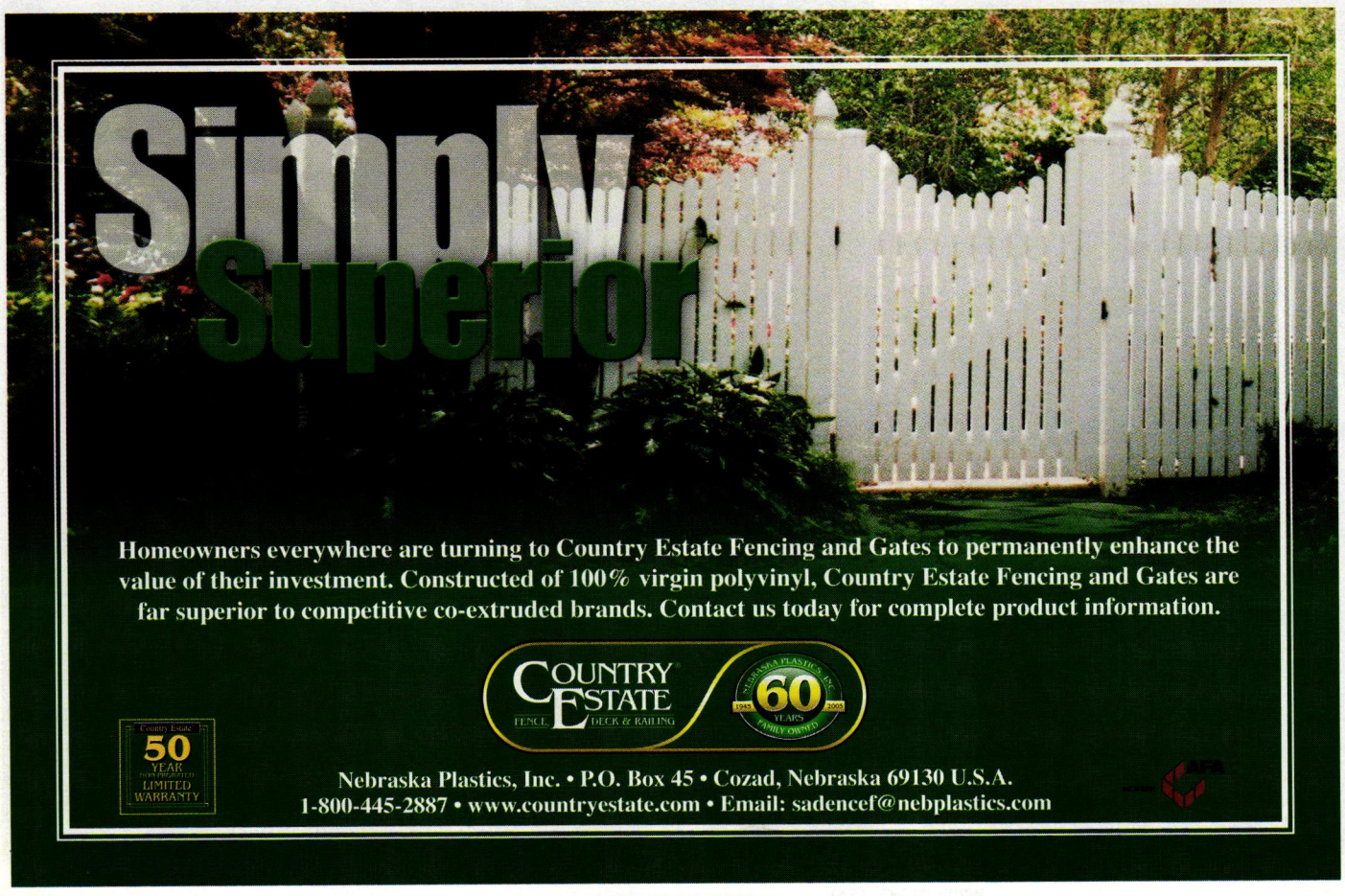

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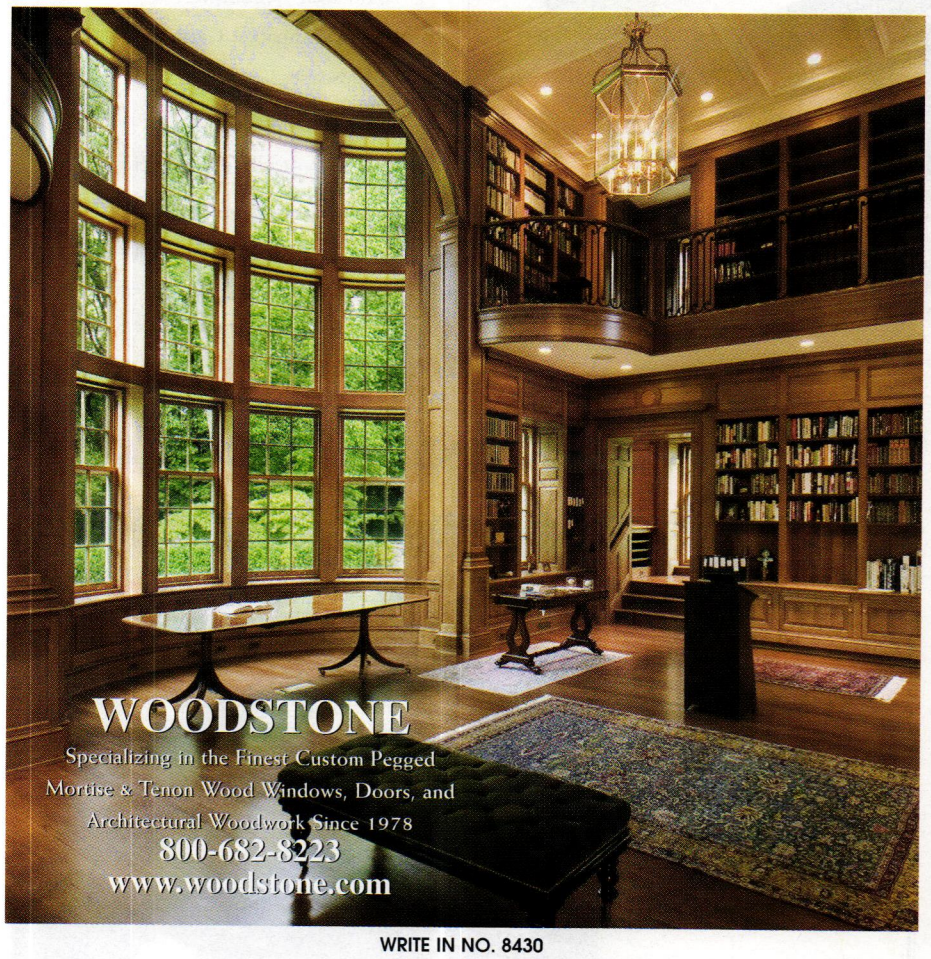

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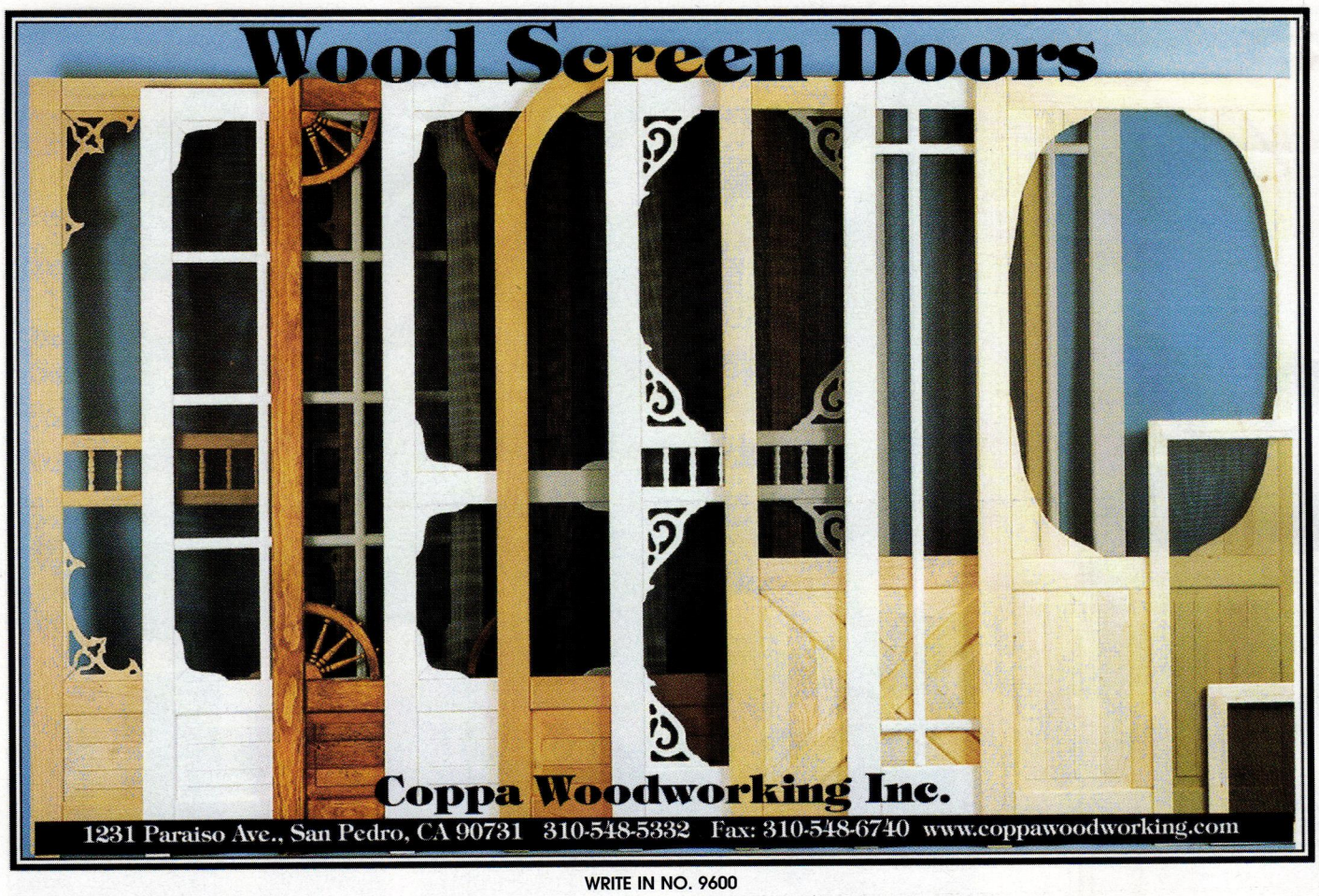

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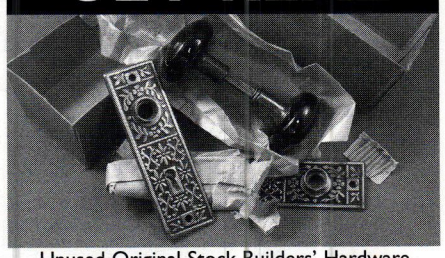

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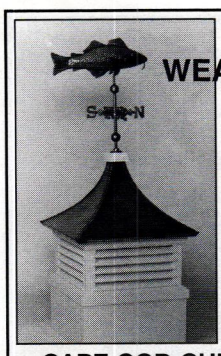

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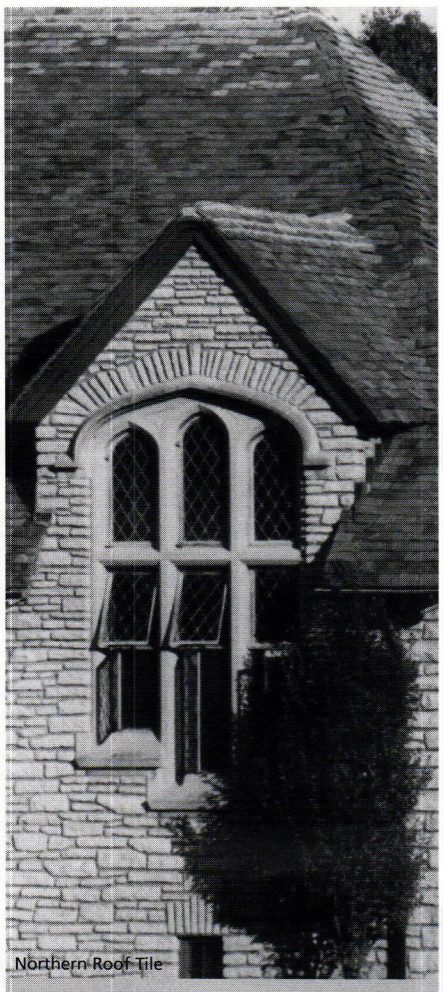

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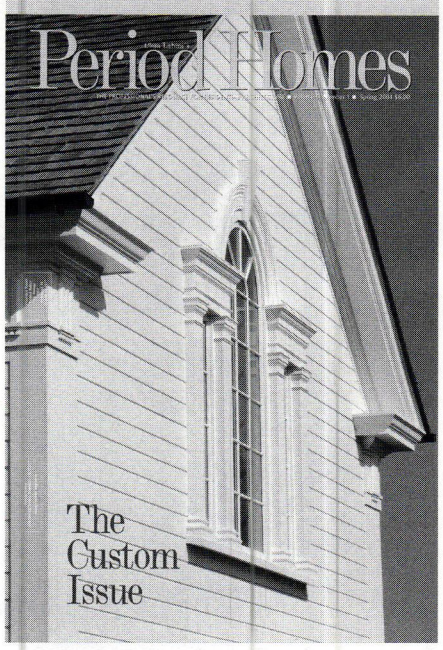

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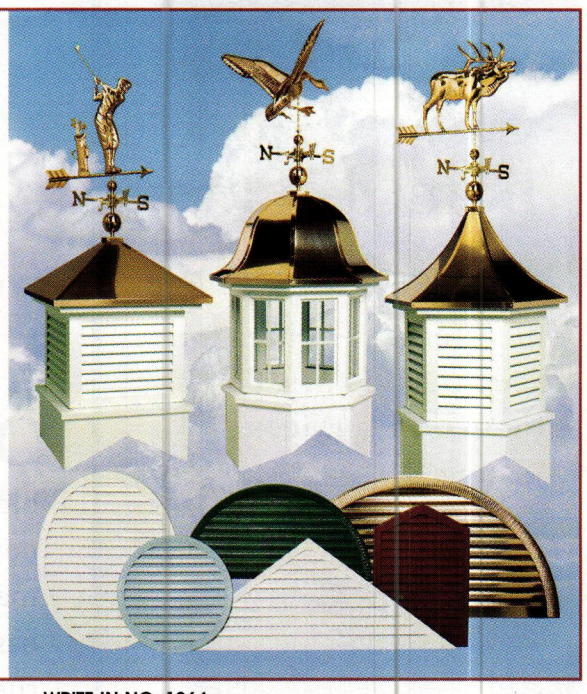

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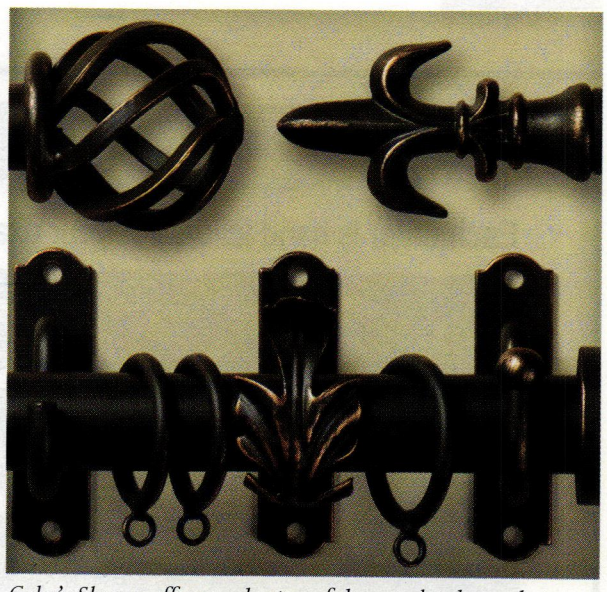

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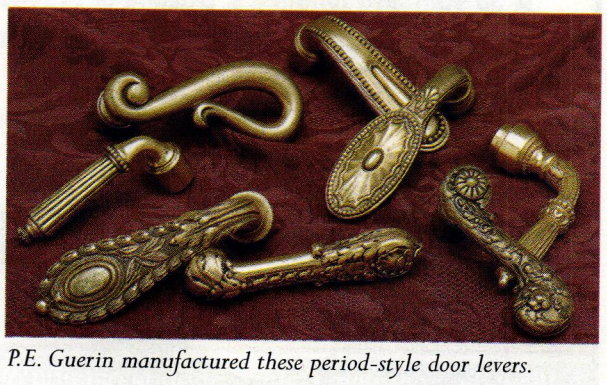

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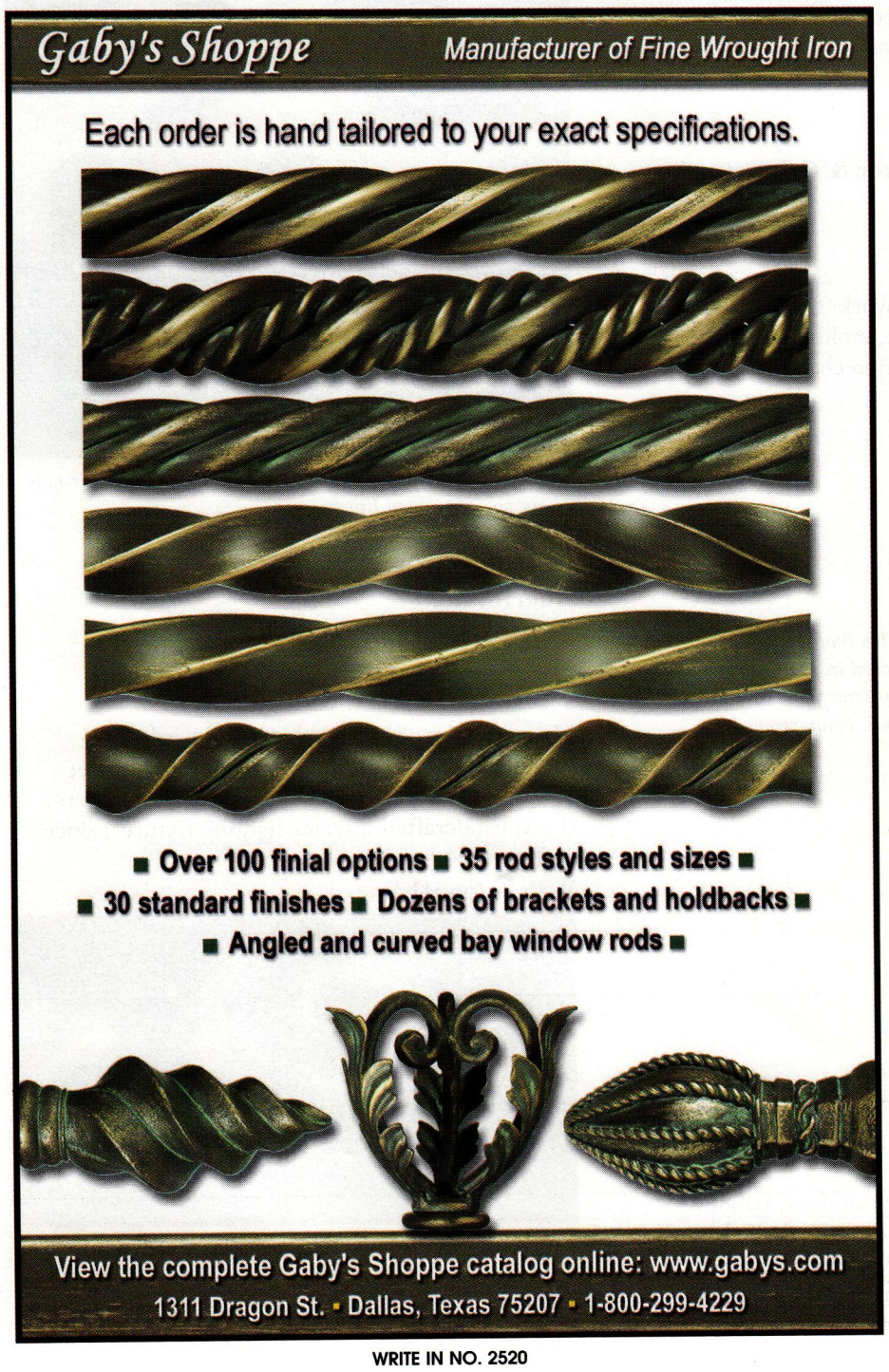

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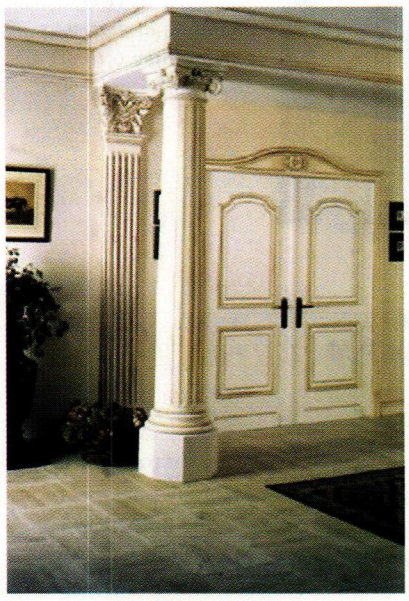

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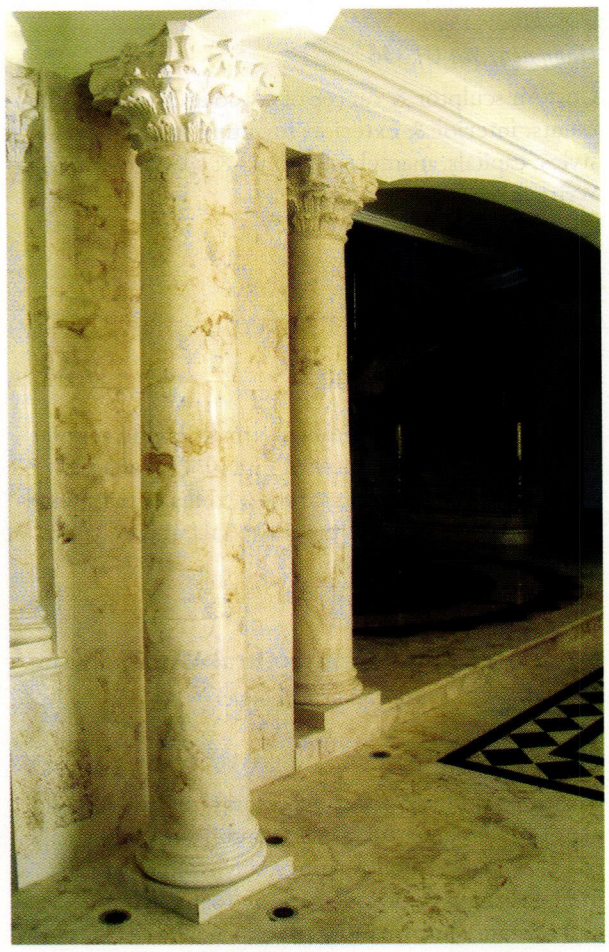

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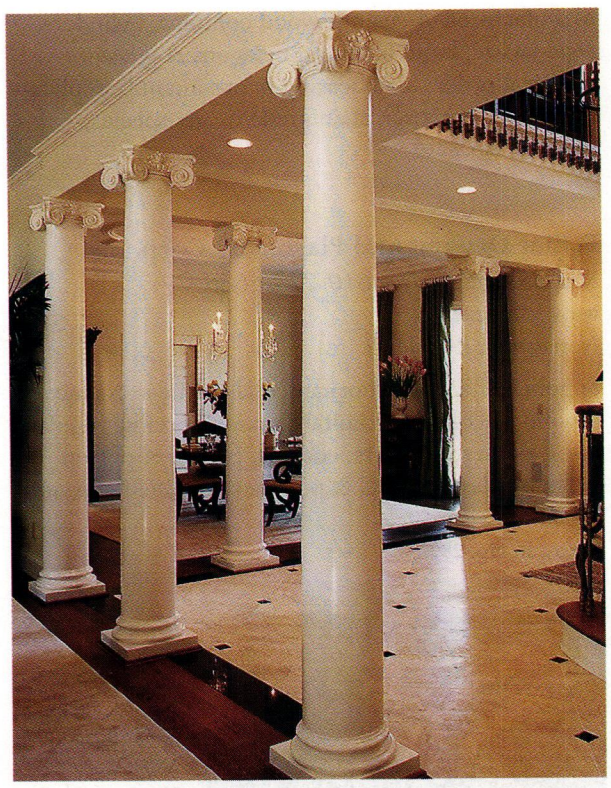
This Yucatan limestone capital was custom fabricated by Canterland of Mexico.



PolyStone columns with Scamozzi capitals and Ionic bases from Chadsworth add drama to this entrance hall.

Chadsworth Columns
800-486-2118; Fax: 910-763-3191
www.chadsworth.com
Wilmington, NC 28402

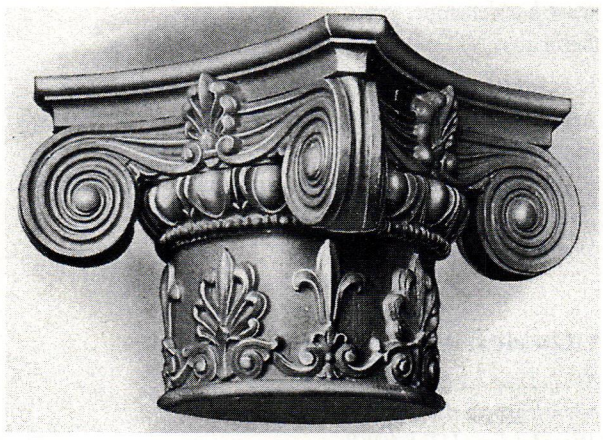
Manufacturer of authentically correct architectural columns: complete line of columns, piers, pilasters & posts; interior & exterior; variety of sizes, styles & materials; 4 different grade levels of wood columns; interior molded ornament; millwork.
Write in No. 1580 for PolyStone; 180 for wood

Columns.com
910-763-7600; Fax: 910-763-3191
www.columns.com
Wilmington, NC 28401

Internet distributor of architectural products: columns, pilasters, decorative capitals, moldings, millwork, balustrades & pergola kits; job-site delivery & worldwide shipping; quick-ship program available for some items.
Write in No. 1585

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210



Replicas of thousands of designs, such as this Ionic Renaissance capital, are included in the catalog of products offered by Decorators Supply.

Fagan Design & Fabrication, Inc.
203-937-1874; Fax: 203-937-7321
www.fagancolumns.net
West Haven, CT 06516

Manufacturer of custom wood columns, cylinders, rope twists, large turnings, octagons & pilasters: Classical order; load bearing & ornamental; replication for restoration; stain grade in any species.
Write in No. 8210

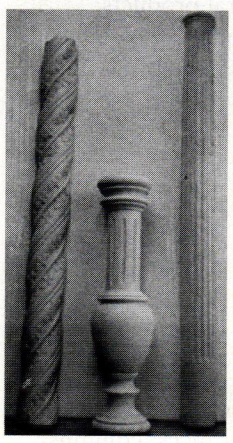
Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & period ceilings; plaster, GRG & polymer-modified gypsum; design services.
Write in No. 2890

This plaster capital, model #431B from Felber Ornamental, measures 6½ in. tall x 6⅜ in. wide and projects ⅝ in.

Flex Moulding, Inc.
201-487-8080; Fax: 201-487-6637
www.flexiblemoulding.com
Hackensack, NJ 07601

Supplier of more than 3,000 flexible & rigid moldings, spot decorations, simulated wood carvings & more: polymer window trim, ceiling medallions, columns & more; custom casting & mold-making capabilities; restoration casting.
Write in No. 4900



Full-round and half-round columns are manufactured by Flex Moulding for various applications.

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.
Write in No. 4020

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights, range hoods & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210

Custom columns and capitals from Historical Arts & Casting can be found in many different types of buildings.

Klitsas, Dimitrios - Fine Wood Sculptor
413-566-5301; Fax: 413-566-5307
www.klitsas.com
Hampden, MA 01036

Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
Write in No. 7380

Manor Style, Inc.
800-325-2188; Fax: 443-200-0010
6741 Whitestone Rd.
Baltimore, MD 21207

Custom fabricator, assembler & nationwide supplier of architectural elements: FYPON PVC square columns, newels, panels, arches, trellis & trim; load-bearing fiberglass columns & capitals; mantels; preformed balustrade systems.

Michael A. Dow Architectural Woodcarving
207-363-7924; Fax: Same as phone
www.archcarving.com
York, ME 03909

Custom wood carver: architectural, ornamental & nautical elements; furniture, mantels, molding, capitals & signage; wood turnings; any style & wood; model making & antique carving restoration.
Call for more information.

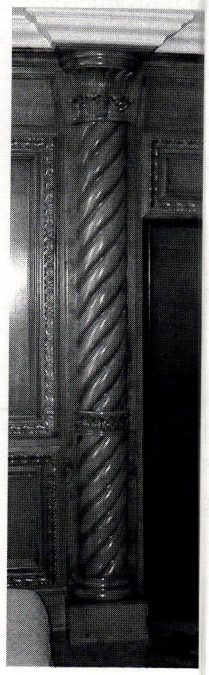
This 1x1-ft. wood capital was hand carved by Michael A. Dow.

New England Woodturners
860-742-9843; Fax: Same as phone
www.newenglandwoodturners.com
Andover, CT 06232

Manufacturer of custom wood stair components: balusters & columns up to 16 ft.; Victorian porch posts, newel posts, large turnings, twists, reeding & fluting; any wood species; suitable for paint or stain.
Write in No. 3540

Pacific Columns
800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
Brea, CA 92821

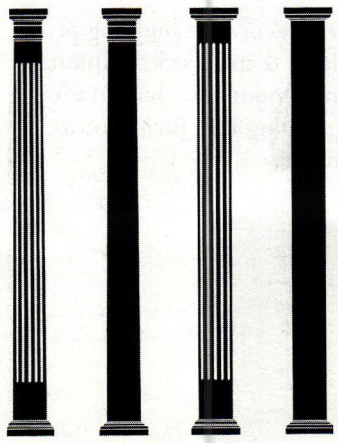
Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; wood, FRP fiberglass & polymer window trim.
Write in No. 195



This roped maple column with a carved Temple of Winds capital was produced by Pacific Columns; the company also manufactures these columns in full rounds up to 18 in. in dia.

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138



Wood columns in a variety of species are available from Superior Moulding in diameters ranging from 6 to 30 in. and lengths up to 30 ft.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061

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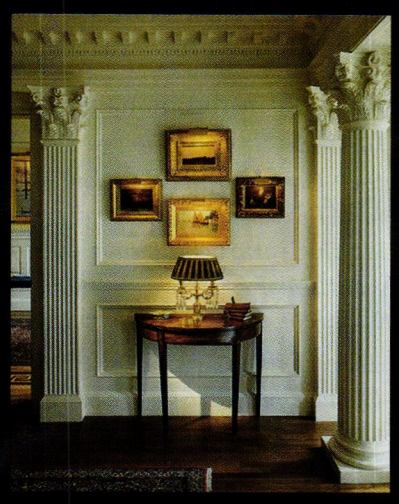
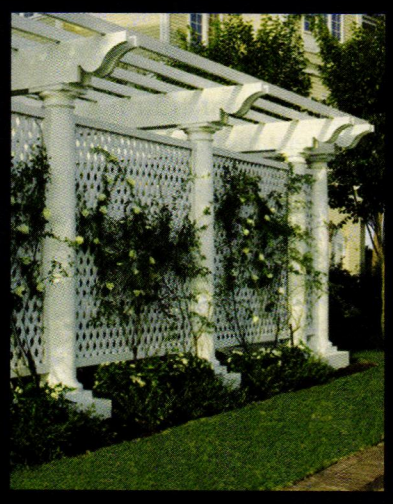
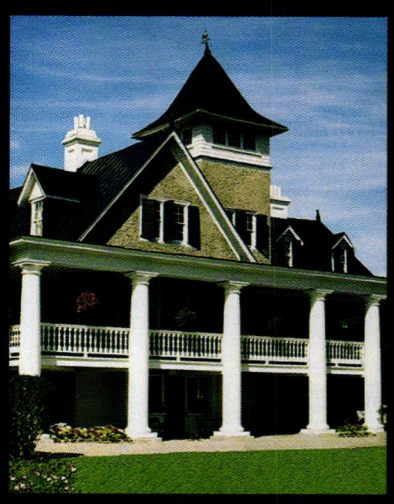
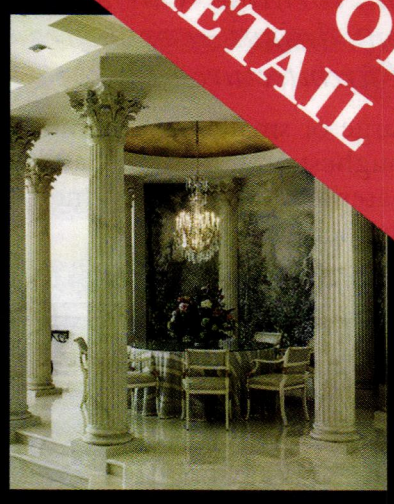
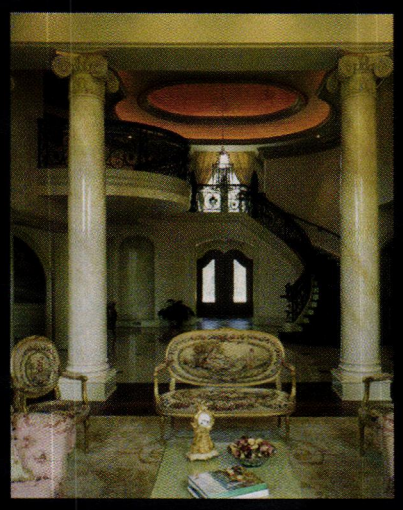

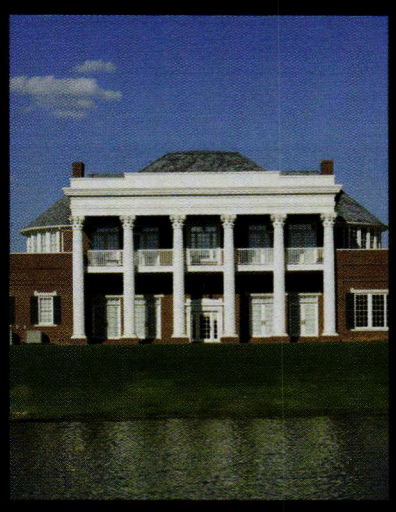
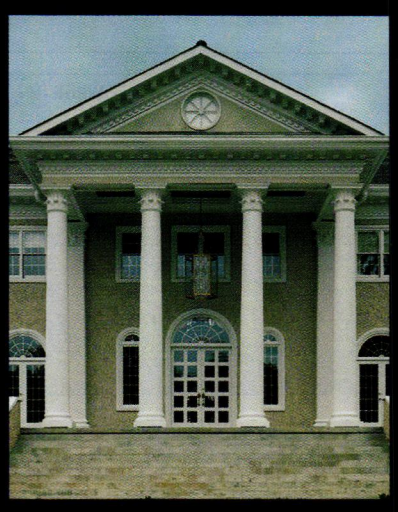
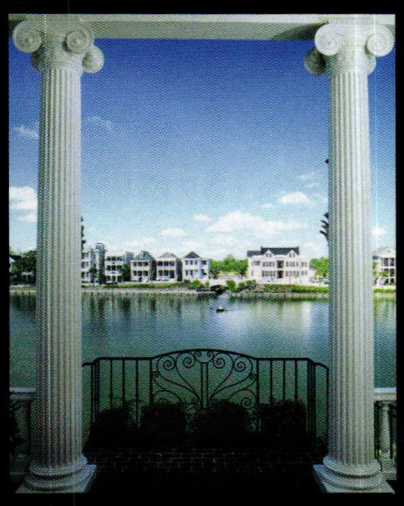

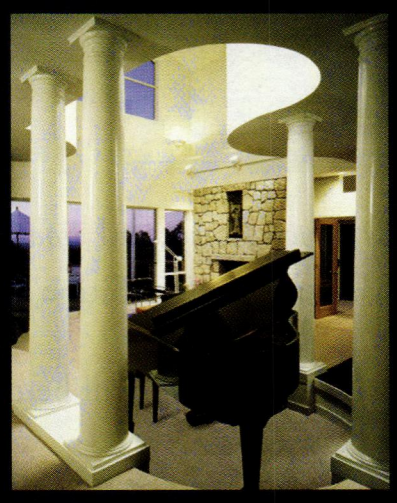

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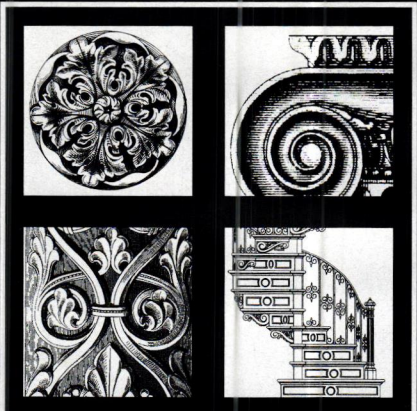

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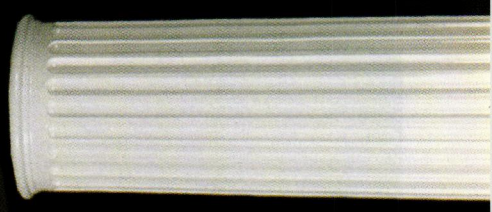

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508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

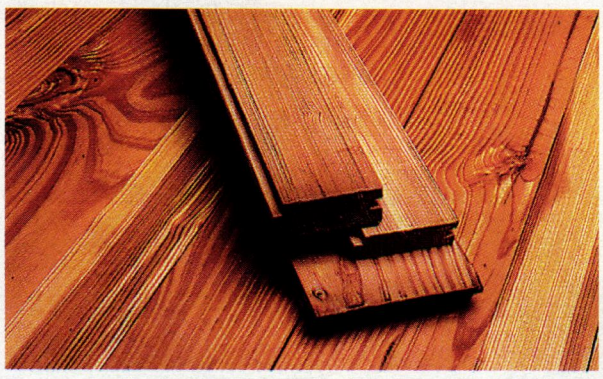
Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door hardware: latches, door knockers, pulls & more; garage, shutter, furniture & wood-gate hardware; Tremont steel-cut nails for restoration projects.
Write in No. 1690

Board & Beam
860-868-6789; Fax: 860-868-0721
www.boardandbeam.com
Washington Depot, CT 06793

Supplier of antique barns, lumber & flooring: hand-hewn beams; Shaker-style tables in oak, white & yellow pine & chestnut; restoration of Colonial structures.
Write in No. 2763

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Write in No. 3950



Resawn longleaf yellow heart pine from Sylvan Brandt comes in widths of 3 to 5 in. and lengths of 5 to 16 ft.

Carlson's Barnwood Co.
309-522-5550; Fax: 309-522-5123
www.carlsonsbarnwood.com
Cambridge, IL 61238

Supplier of recycled barn-wood planks, re-milled antique flooring, dimensional lumber & timbers in various shades & types: cupolas, porch poles, siding, milled & barn lumber, flooring & paneling in pine & oak.
Write in No. 2744

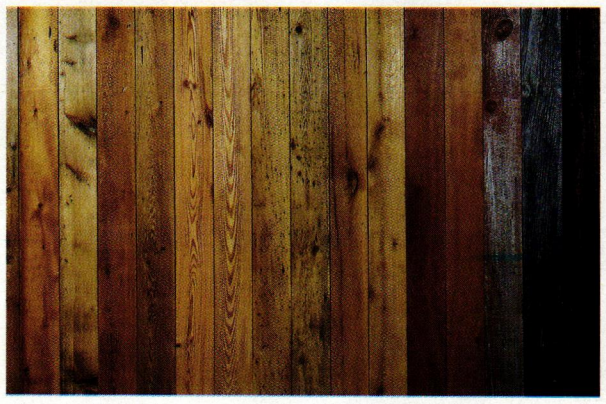
The antique flooring, beams, barn-wood trim and wainscoting in this room were supplied by Carlson's Barnwood.

Chestnut Specialists, Inc.
860-283-4209; Fax: same as phone
www.chestnutspec.com
Plymouth, CT 06782

Supplier of re-milled flooring from antique barn lumber: authentic antique planks, hewn beams, weathered siding, original flooring, antique heavy timber & salvaged logs for milling.
Write in No. 8780

Country Road Associates, Ltd.
845-677-6041; Fax: 845-677-6532
www.countryroadassociates.com
Millbrook, NY 12545

Supplier of 19th-century reclaimed flooring materials: white pine, hemlock, heart pine, white oak, chestnut & walnut; widths from 3-18 in.; hand-hewn beams & barn siding; cabinetry & farm tables.
Write in No. 7480



Country Road Associates produces handcrafted flooring, as well as cabinetry and furniture, from 19th-century reclaimed white pine, hemlock, oak, heart pine, chestnut, cherry and walnut.

Craftsman Lumber Co.
978-448-5621; Fax: 978-448-2754
www.craftsmanlumber.com
Groton, MA 01450

Custom manufacturer of wood flooring & paneling: 6-26 in. wide; antique heart pine, antique chestnut, eastern white pine, red pine, northern red oak, white oak, cherry, walnut & ash; all material dried & machined on premises.
Write in No. 4320

Craftsman Lumber manufactured this wide-plank red pine flooring, which was dried and machined onsite.

Housatonic Hardwoods, Inc.
800-924-5684; Fax: 860-927-3911
www.hhardwoods.com
Kent, CT 06757

Supplier of wide-plank flooring: oak, ash, cherry, maple, walnut, southern yellow pine & eastern white pine.
Write in No. 1600

This antique heart-pine flooring is available from Longleaf Lumber in mixed widths ranging from 9 to 13 in.

Longleaf Lumber
617-871-6611; Fax: 617-871-6615
www.longleaflumber.com
Cambridge, MA 02138

Supplier of antique lumber & flooring: wide-board & random-width flooring; stair parts; custom milling; longleaf heart pine, chestnut, antique eastern white pine & other woods; wide-plank & random-width boards; barn boards.

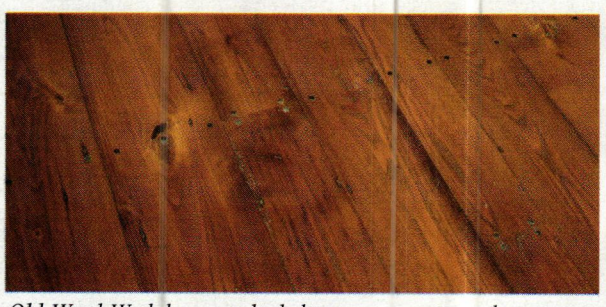
Lumber Liquidators, Inc.
800-FLOORING; Fax: 757-566-0621
www.lumberliquidators.com
Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; cork flooring; grilles; maple & cherry butcher blocks; 75 locations nationwide.
Write in No. 1261

Hardwood flooring is available from Lumber Liquidators in many species and styles.

Old Wood Workshop
860-655-5259; Fax: Same as phone
www.oldwoodworkshop.com
Pomfret Center, CT 06259

Supplier of antique reclaimed & resawn wood flooring & vintage building materials: hand-hewn beams, antique doors & period iron hardware; manufacturer of custom tables & countertops in antique wood; mantels.



Old Wood Workshop supplied this resawn antique chestnut flooring; it is available in widths of 4 to 7 in.

It's all about the finish™...

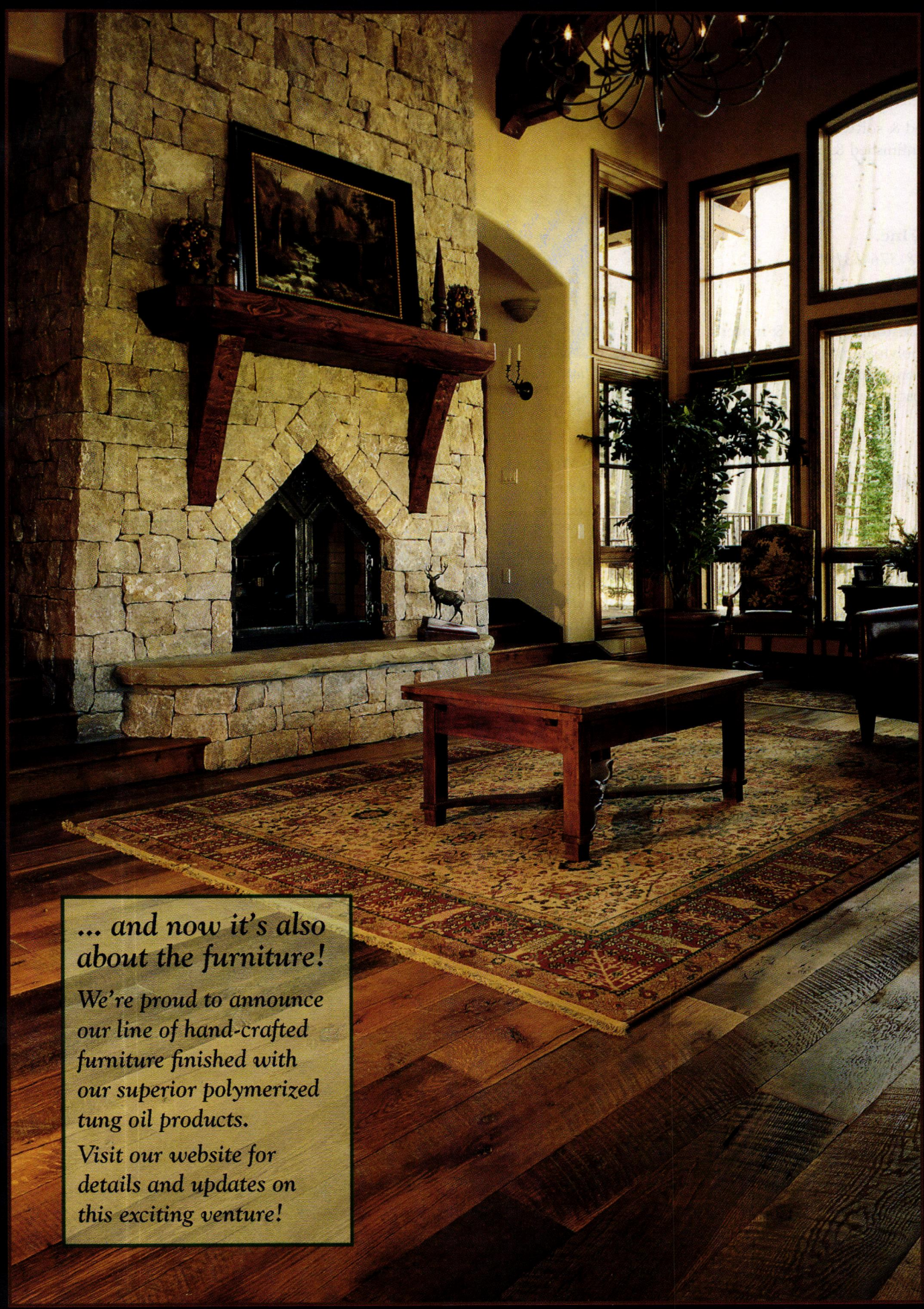


Photo courtesy of Pioneer Millworks. Settlers Plank Oak Flooring, finished with Mille's All Purpose Penetrating Tung Oil.

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www.preverco.com
St. Augustin de Desmaures, QC, Canada G3A 2E5

Manufacturer of hardwood & engineered flooring: 6 grades & Sigma finish.

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www.rawles-aden.com
Petersburg, VA 23803

Distributor of hardwood & softwood flooring: all species; specializes in unfinished & prefinished pine.
Write in No. 1593

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800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
Write in No. 138

Superior Waterlogged Lumber Co.
888-653-5647; No fax
www.timelesstimber.com
Ashland, WI 54806

Supplier of salvaged old-growth lumber for flooring: beech, birch, maple, larch, pine & oak; custom wine cellars; paneling & millwork; SCS certified.

Sutherland Welles Ltd.
800-322-1245; Fax: 802-635-2722
www.tungoilfinish.com
North Hyde Park, VT 05665

Manufacturer of pure, low-toxic polymerized tung-oil finishes: for wood or any porous surface; creates a hand-rubbed, old-world patina; easy to apply & maintain; extensive technical support.
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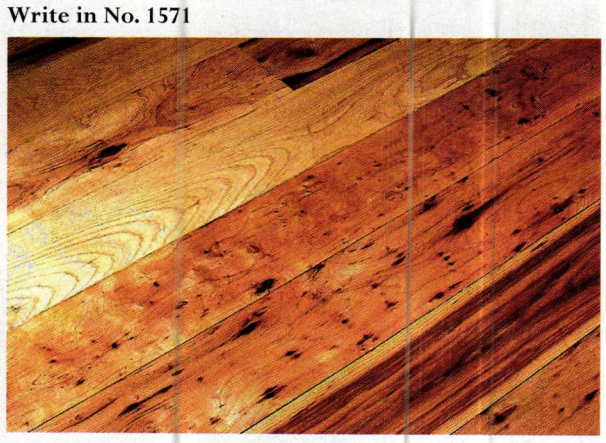

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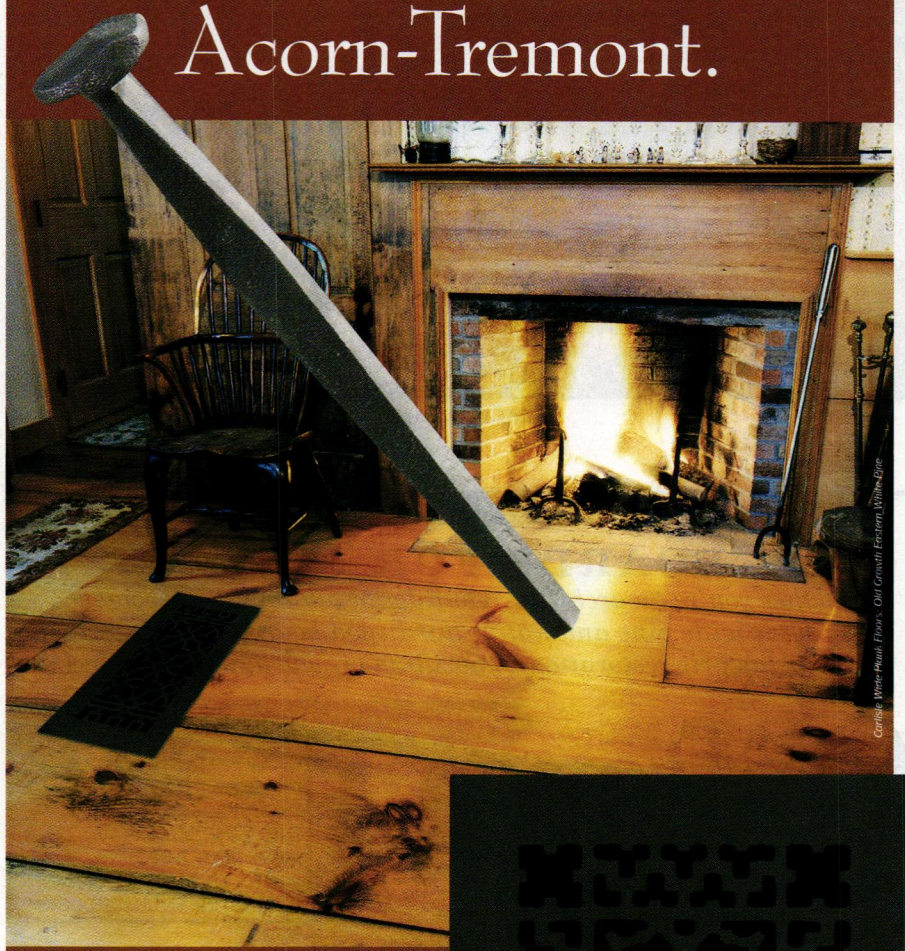

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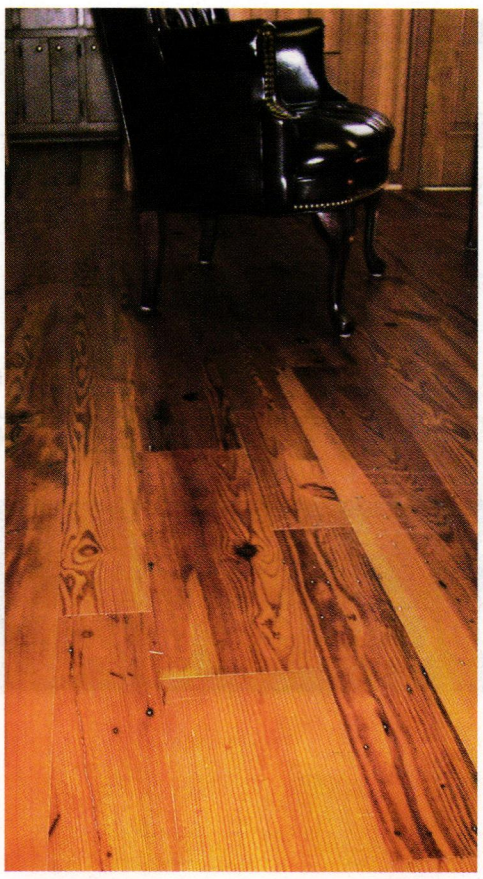

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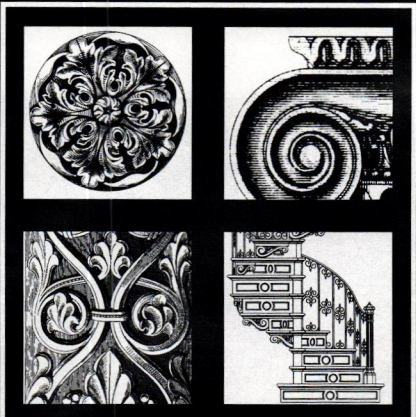

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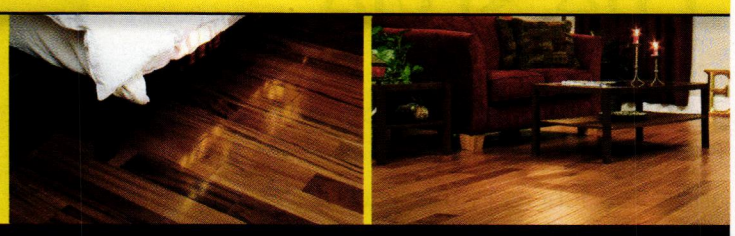

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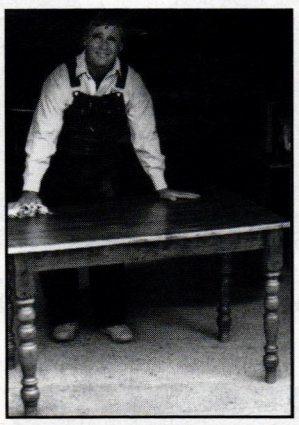

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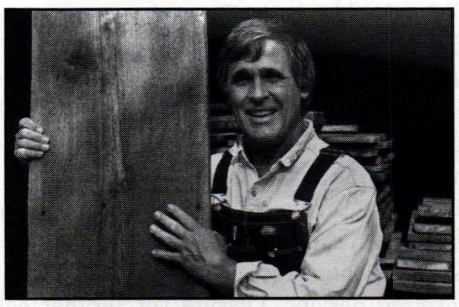

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Tile Style

Two leading suppliers of period-style flooring tile speak of their backgrounds and experiences in the field. *By Nicole V. Gagné*

Measuring about 3x3 ft. (including grout), the handsome decorated-tile Palmerston panel from Tile Source, Inc., of Hilton Head Island, SC, is comprised of three-dozen individual tile and features several classic Victorian-era design motifs. *Photo: courtesy of Tile Source, Inc.*

The reliance on tile in the flooring of homes is almost as old as dirt floors, with examples of ceramic floor tile traced back to Asia as early as the 4th millennium B.C.E. The ancient Romans had a special fondness for tile flooring and introduced the making of tile throughout their occupied territories in Western Europe. Although the practice of tile making went into eclipse along with the Roman Empire, the art was revived in 12th-century Europe by Cistercian monks, who used tile for cathedral and church floors. The tile were then known as "inlaid tile," as they used from two to six different colors of clay to form a pattern that was inlaid into the tile, thus ensuring that, as the tile were worn down by foot traffic, their design would remain. The enthusiasm for inlaid tile waned with the advent of the Reformation in the 16th century, but another resurgence in tile's popularity arose in Europe by the mid-19th century, thanks largely to England's Herbert Minton, the father of the modern tile industry. It was then that this tile came to be known as "encaustic" because of it resemblance to enamel work (a technical misnomer that has nevertheless stuck).

In the U.S., tile flooring received a major boost from Andrew Jackson Downing, whose 1850 book *The Architecture of Country Houses* praised encaustic floor tile for residential use, especially in vestibules and entrance halls. An American tile-making industry began not long after the Civil War and lasted until about 1930, due in no small part to the frequency of tile flooring in such early-20th-century house styles as the Spanish Colonial Revival and other Arts and Crafts-inspired designs. Despite yet another eclipse in demand during the Depression and the war years, the market for flooring tile steadily expanded in the following decades, in response to the burgeoning preservation trend. Today, there are companies in the U.S. that supply encaustic flooring tile made in the old style, for both restoration and new-construction projects. Two leaders in the current field are American Restoration Tile of Mabelvale, AR, and Tile Source, Inc., of Hilton Head Island, SC.

Above: A frame of Telford decorated border and corner tile sets off a series of Gladstone decorated panels, both from Tile Source. The floor of this Victorian-style conservatory is further highlighted by the firm's Livingstone decorated tile, placed intermittently to enliven the floor's geometric grid arrangement. *Photo: courtesy of Tile Source, Inc.*

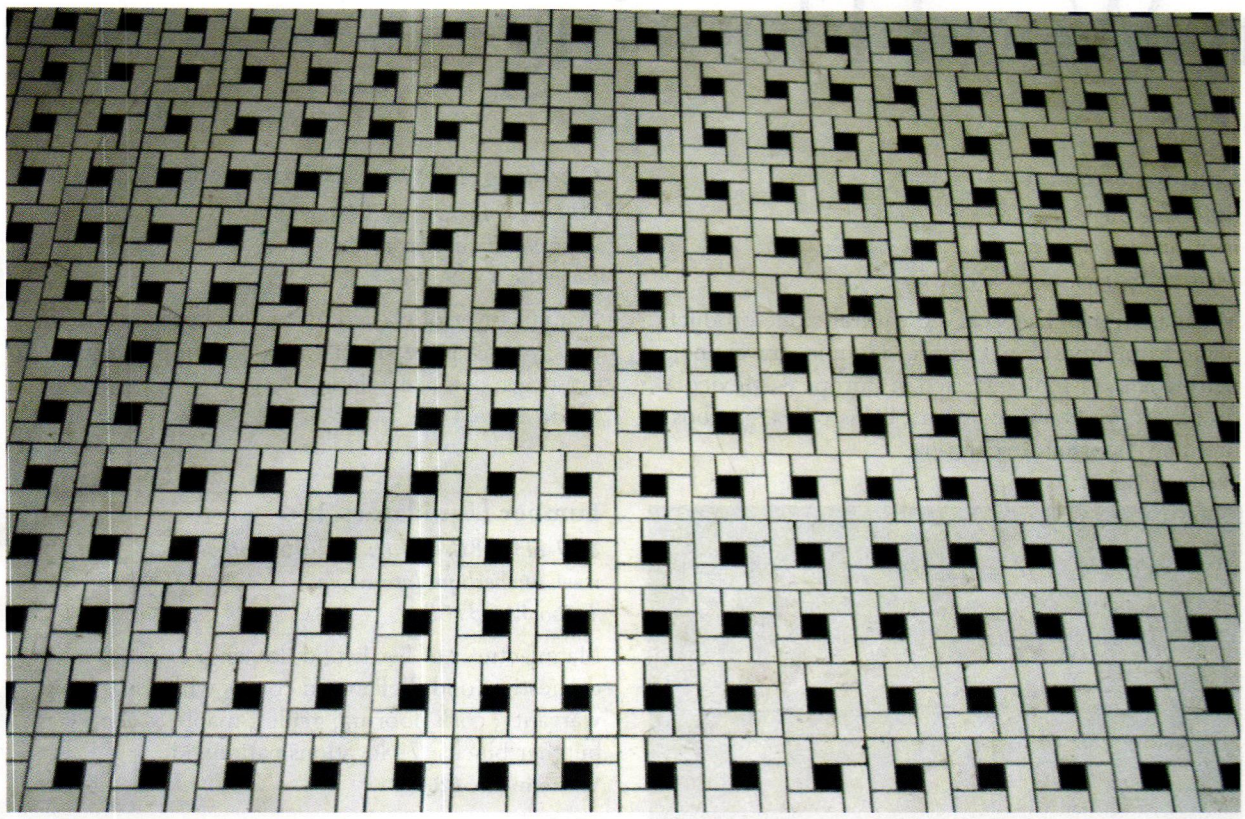
Left: Andrew Jackson Downing, 19th-century America's celebrated architect and tastemaker, lauded the practicality of using encaustic floor tile in vestibules and entrance halls. If the beauty of Tile Source's Arundel line, here defined by a Bronte border, isn't reason enough to have tile flooring, consider the advantages of having such a resilient and easy-to-clean surface in this well trafficked area. *Photo: courtesy of Tile Source, Inc.*

Restoration Tile

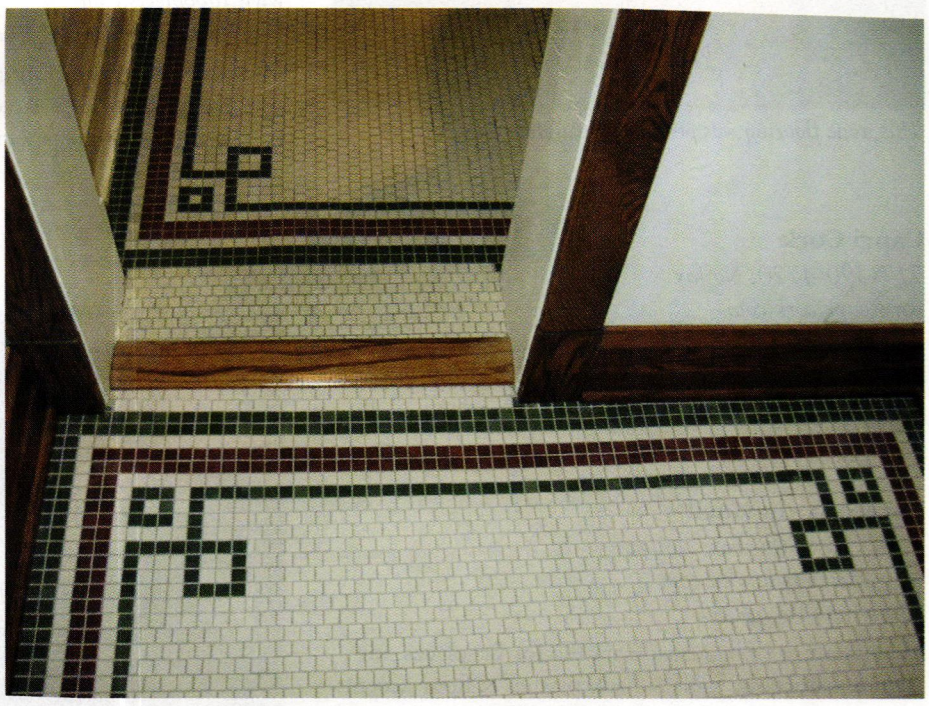
"I started American Restoration Tile in 2000, but I have a degree in Ceramic Engineering and have been making tile for 34 years," says the firm's owner, Bryan Byrd. "I was interested in starting this business because I had always been interested in the restoration market, and I knew there wasn't a manufacturer that specialized in these products. I primarily founded the business to make tile for government buildings and other buildings that were on the National Historical Register, where there was a requirement to preserve whatever was originally there and make a patch that matched it exactly and couldn't be found in that floor. That was the original thrust of the business, re-creating tile for restoration projects. From there, with the popularity of the internet, I'm available to reach everyone all over the world, homeowners in particular. Now my business is half or more residential. A lot of people have old homes that they're restoring, or they have old homes where they're taking maybe a 10x10-ft. bedroom and turning it into a modern-size bath, but they want the bath to look like it was original to the home. We know what tile was available, so if someone is doing a restoration, we can now tell them what colors were available at that time, so the new tile won't be out of period. We have some of the colors on our website, plus we have a lot of information here internally, which we've gathered over the years."

Perhaps the most significant factor in the success of American Restoration Tile has been the growing trend of new houses built in period styles. "I would say that probably 25 percent of my business is now modern construction built in, say, a 1905 style," says Byrd. "It's been stimulated in part by the resurgence of downtown areas that had originally been residential and then became, in many cases, vacant lots. Someone says, 'I want to live there but I need to have a house that looks like it's always been there.' You wouldn't build a Modern house down there, because it would look out of place."

Although the tile flooring (and often, the house) may be new, the method of manufacturing the tile has changed very little, according to Byrd. "The processes and the materials are almost exactly the same," he says. "The pressing process now utilizes hydraulic presses as opposed to mechanical presses, but the forming method is the same. The firing process is also the same, using either electricity or gas. Most of the old firing was done with gas, but in my reproduction work I use all electric, to eliminate the products from the combustion of the gas as factors in matching shade. You get more control over shade and color this way. The atmosphere of the kiln is a factor in the color of the tile, and we eliminate that by using electric kilns. The ceramic materials are also essentially the same; they're



You can't go wrong with the classics, as we're always told, and this tile floor from American Restoration Tile of Mabelvale, AR, certainly proves that point. The firm's beloved Spiral tile, measuring ¾x1⁹⁄₁₆ in., with a central black ¾x¾-in. dot, bring beauty, convenience and period-style simplicity to this floor. *Photo: courtesy of American Restoration Tile*



These ¾x¾-in. Square tile from American Restoration Tile – one of the firm's top-selling items – have been placed in a broken-joint arrangement, giving variety to the floor pattern. The tile are highlighted by a two-color geometric border and enjoy additional visual activity thanks to a switch in the tile's layout: The broken-joint alignment runs "vertically" (from this camera angle) in the room at top, and "horizontally" in the center doorway and the room at bottom. *Photo: courtesy of American Restoration Tile*

The floor of this period-style bathroom (note the sink legs and clawfoot tub) is decorated with American Restoration Tile's ¾x¾-in. Square tile. To avoid monotony from the white tiles' straight-joint placement, light-green tile is arranged in a diagonal diamond-grid pattern, punctuated by rust-color squares. This arrangement is further elaborated by a needlepoint-like design at the center: a decorative hub that features the aforementioned colors along with dark-green and burgundy squares (also used in the baseboard visible at the upper left). *Photo: courtesy of American Restoration Tile*

a little more refined now, but basically they're the same, from essentially the same deposits."

The firm's involvement in the installation of tile is minimal, related mostly to what Byrd describes as "giving recommendations for installing the tile and for the types of grout to use." He notes that all of the tile is mounted onto repeating sheets, so it comes to the contractor ready to be put together. By narrowing its focus, American Restoration Tile can be more responsive to the demands of this growing market. "We normally run an order in about eight to ten weeks; sometimes a larger project will take longer than that," says Byrd. "I built the factory so that we can respond very quickly to a need. And the reason for that is, so often in a residential project, the customers know what they want but they haven't been able to find it yet. So they've continued their project up to the point where now they have to have tile – it's time to make the tile now. And because I own the factory, I can turn it on and make it do what it needs to do at any point."

The favored period for Byrd's clients covers most of the heyday of American tile making, from about 1895 up to about 1930. "The most popular tile is 1-in. hexagon and ¾-in. squares," says Byrd. "They're used mainly in bathrooms and kitchens, entryways and exterior porches. That is where tile has always been used."

Tile Replicas

One might say that tile is in the blood of David Malkin (and his progeny – he's now partnered with his son James, who has more than 25 years of experience in the tile industry). The owner of Tile Source, which he founded in 1997, Malkin is a descendant of the family that launched Edge Malkin & Company in 1865. That firm became a major influence in tile design and innovation as Malkin Tile (Burslem) Ltd., and merged with the tile-making giant H&R Johnson Richards Tile in 1968, with Malkin as head of public relations for the new group. In 1974, they received an inquiry concerning re-tiling the floor of the Arts & Industries Building at the Smithsonian Institution in Washington, DC, and a small plant, spearheaded by Malkin, was started to produce encaustic and geometric tile. "I was lucky enough to travel around the world several times in the 1970s and '80s," says Malkin, "and was able to look at some of the floors that were tiled with English tile in the 19th century – some even by my forebears. So I was able to establish that there was a need for a small plant to manufacture these very special and expensive tile. As a result, there has been a realization on the part of those people who own buildings that were built in the 19th century, which were tiled with English encaustic tile, that there is now a company who will remake the tile exactly as they were made in the 19th century."

The restoration and preservation markets were the impetus for Malkin's work, both prior to and following the formation of Tile Source. "There has been a huge spate of restoration work in the U.S. in the last 20 years," he explains. "I'm not sure whether it has peaked yet, but we still have a number of major contracts that require a complete refurbishment of the original flooring, which was in the main English tile. We tell our clients that there are two courses of action. One, you can use a tile that is identical to those that were used when your house was built. Or there is now a substitute tile that's mass-produced and which has similar designs to those that were made in the 19th century, but which is much less expensive. And the man in the street does not know the difference in them, or very rarely knows the difference."

Challenging restoration's hegemony in the market for tile, however, has been the demand of newly built period-style houses, and that shift has impacted Malkin's business profoundly: "In value, I would think it is about 60 percent new construction and 40 percent restoration. If you look at the physical quantities of tile produced, it's even smaller for the pure restoration projects, but that tile is very expensive. The original tile was handmade, and there's an enormous amount of craftwork in the making of an encaustic tile because it's done entirely by hand. So for the average person who wanted a Victorian-feeling house, this tile became very expensive indeed." The effort to make quality tile available on an affordable level led Malkin to what he regards as the most significant innovation in the manufacture of vintage-style tile. "A very enterprising company in England, which I happened to know very well, called Original Style of Devonshire, developed a way of mass-producing encaustic-tile designs for floors, which brought the price down to very, very reasonable levels. That's why the growth market at this moment is the use of faux tile for private homes."

The other boon to today's market for tile has been the internet, which Malkin says has helped enormously. "We get inquiries all the time, from all over, although we specialize in the U.S. and Canadian markets," he says. "It's far more difficult for me to export tile to Japan, say, or to South America, than it is for tile to be exported from England, so I leave that to others."

The demands of these expanding markets have introduced a varying amount of lead time in supplying customers of Tile Source. "It depends on the quantities," says Malkin. "It takes probably about six months for genuine tile. It all depends on the complexity, how much research has got to be done and how much trial work to get the thing right." That complexity, plus the cost, has only served to further the demand for the firm's faux tile. "There is no doubt that the faux tile is by far the most popular, because it's affordable for the average person who wants a Victorian-style floor. I think by far the most popular design is one called Inverlochie, which happens to be the one that we advertise quite a lot." ■

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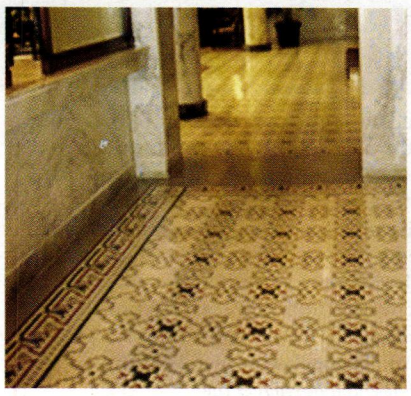

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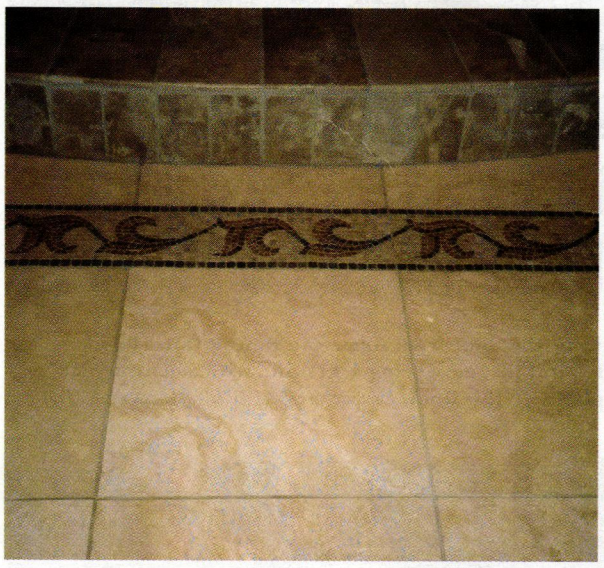

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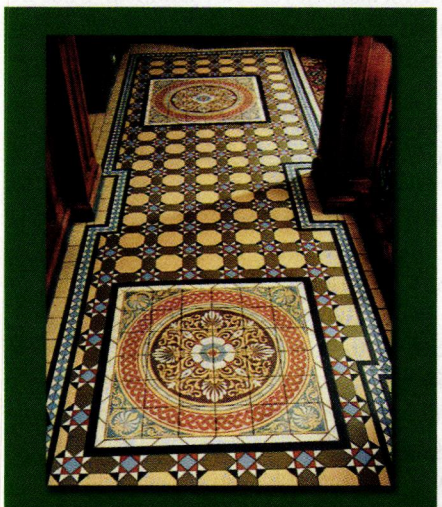

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www.aandmvictorian.com
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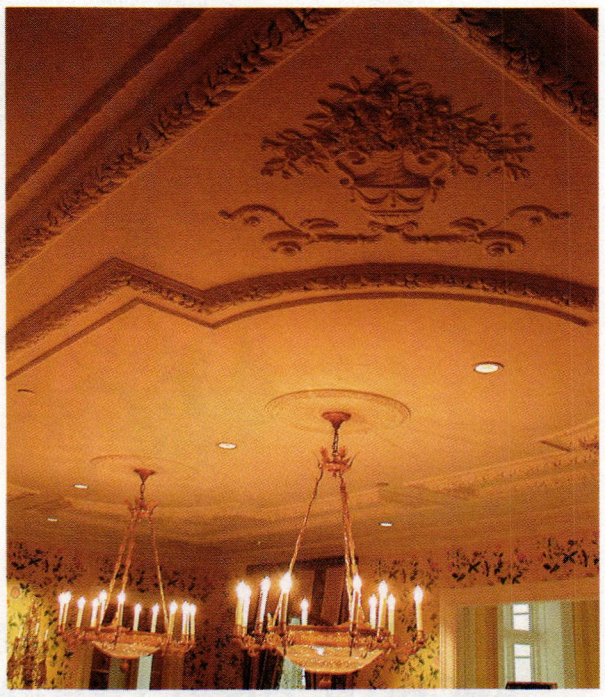

Felber supplied the ornamental moldings for the ceiling of this grand room.

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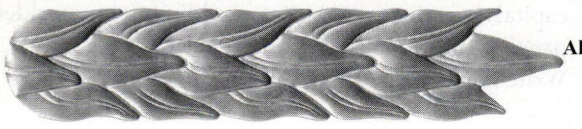

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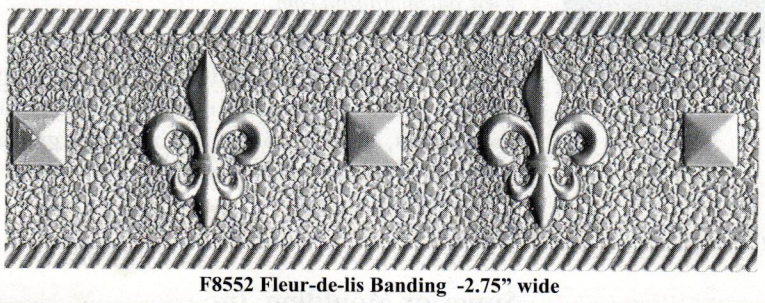

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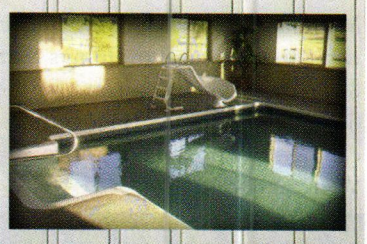

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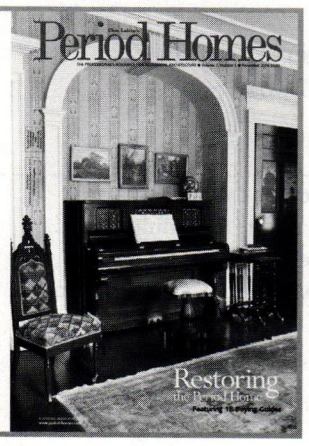

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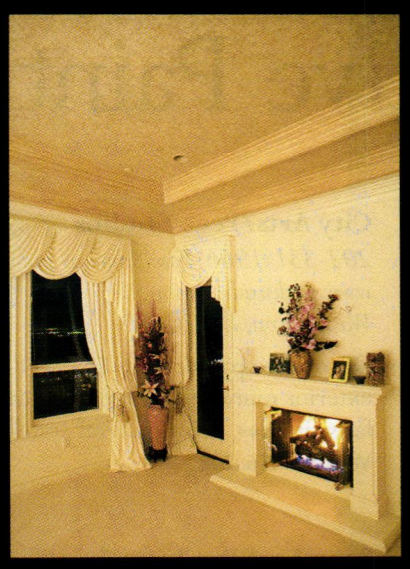

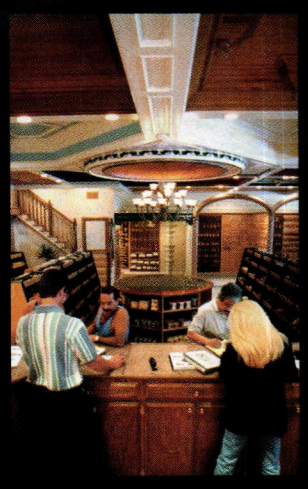

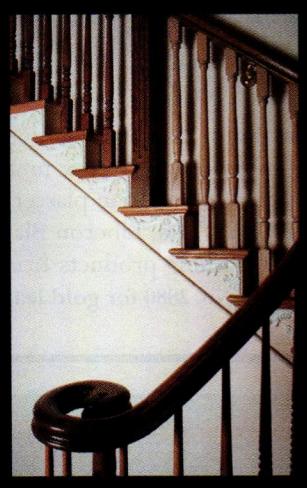

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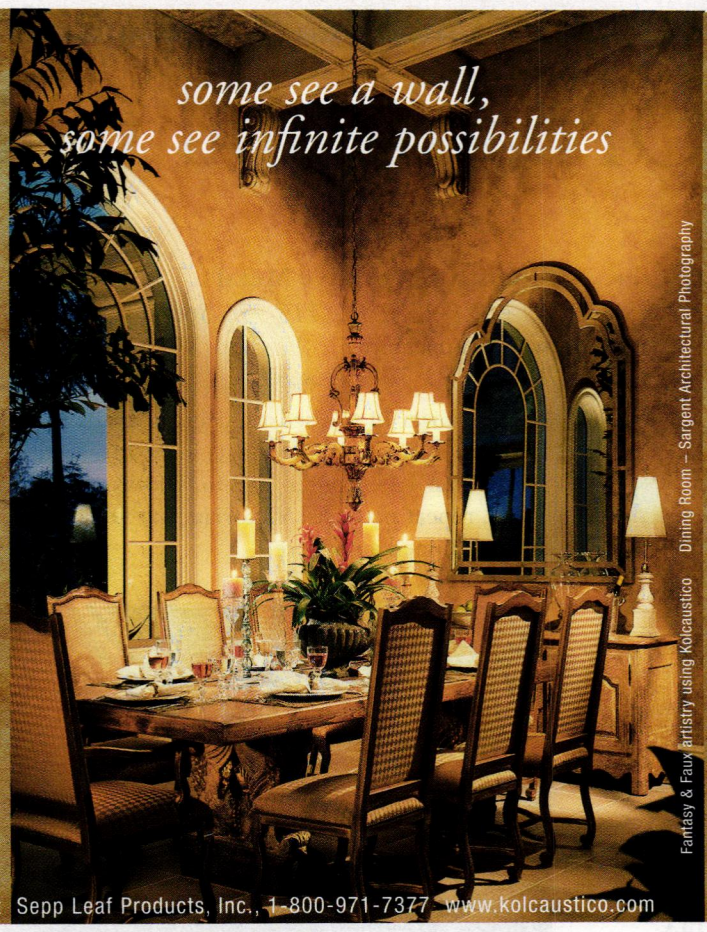

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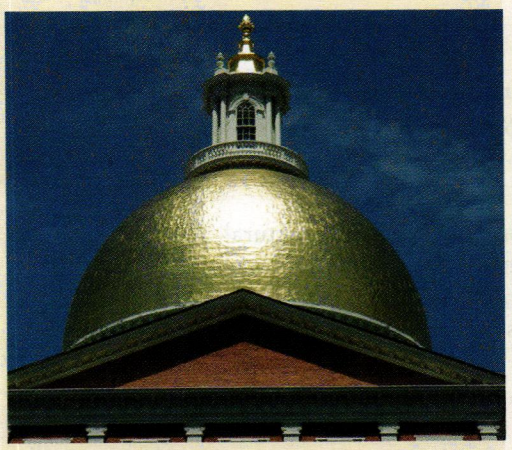
Calendar of Events

TRADITIONAL BUILDING EXHIBITION & CONFERENCE, March 12-15, 2008. The nation's largest event dedicated to historic restoration, renovation and historically inspired new construction will be held at the Hynes Convention Center in Boston, MA. The conference includes sessions with professional learning units available through the AIA, ASLA, ASID, IIDA, AIC and the APA. For details on programs and exhibiting, go to www.traditionalbuildingshow.com.



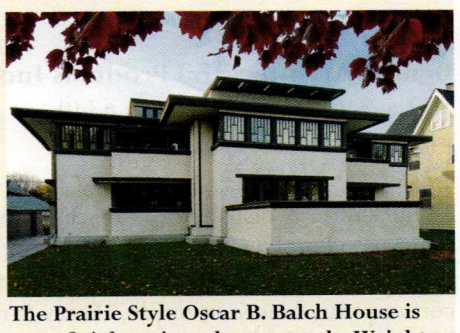
The Traditional Building Exhibition & Conference will be held March 12-15 in Boston, MA, home of the Massachusetts State Capitol.

ICA VENETIAN VILLA DESIGN LECTURE, April 29, 2008. Barbara Kenda, a former faculty member of the University of Notre Dame School of Architecture, postdoctoral fellow at the Dumbarton Oaks Research Library and Collection and director of education at The Prince's Trust Foundation in London presents "Air, Wind, Spirit, Soul: Venetian Villa Design by Trento, Palladio & Scamozzi." This lecture will explore the Renaissance art of well-being and the most famous examples of Venetian therapeutic villas. For details on this and other events and programs offered by the Institute of Classical Architecture & Classical America, go to www.classicist.org or e-mail academic@ma-ica.org.

NATIONAL GREEN BUILDING CONFERENCE, May 11-13, 2008. The National Association of Home Builders will hold its national conference, targeted to green building for the residential building industry, in New Orleans, LA. The conference will offer educational seminars, plus the chance to network with designers and suppliers. Builders, developers, land planners, product manufacturers, suppliers, architects and designers are encouraged to attend. Visit www.nahb.org/greenbuildingconference for details.

AIA 2008 NATIONAL CONVENTION & DESIGN EXPOSITION, May 15-17, 2008. The AIA 2008 National Convention and Design Exposition will take place at the Boston Convention and Exhibition Center in Boston, MA. This year's theme, "We the People," explores the architect's role in society and the power of architecture on behalf of all people. To be notified when registrations opens and to reserve a hotel room early, visit www.aiaconvention.com.

FRANK LLOYD WRIGHT HOUSEWALK, May 17, 2008. The annual Wright Plus housewalk will be held in Oak Park, IL, on May 17, 2008. The program includes rare interior tours of eight private homes designed by Wright and his contemporaries: the William G. Fricke House (1901), the Oscar B. Balch House (1911), and the Harry S. Adams House (1913-14), designed by Wright; a Civil War-era Italianate house; the Barrett C. Andrews House (1906), designed by E.E. Roberts; and a Colonial estate house, which has never been open to the public. Visit www.gowright.org for more information.



The Prairie Style Oscar B. Balch House is one of eight private homes on the Wright Plus housewalk tour.

SGAA ANNUAL CONFERENCE, June 27-29, 2008. The Stained Glass Association of America will celebrate its 99th annual conference, which will focus on West Coast glass, at the Marriott Oakland City Center in Oakland, CA. The schedule includes demonstrations, lectures, panel discussions and an art-glass tour, plus pre-conference workshops, the Dorothy L. Maddy Silent Auction, "The Bay Area Exhibition," and the SGAA Annual Raffle. Post-conference tours are being planned to San Francisco and the Napa Valley. For conference updates, visit www.stainedglass.org.

NATIONAL BUILDING MUSEUM PROGRAMS & EXHIBITS. The National Building Museum in Washington, DC, offers a series of exhibits and programs throughout the year on topics dealing with architectural design and building. Many of the programs qualify for AIA continuing-education units. Current exhibitions include "Washington: Symbol & City," a study of Washington, DC, as a national symbol and evolving city. The building itself is worth the visit, and 45-minute walk-in tours are offered daily. For details on current programs and a tour schedule, go to www.nbm.org.

WOOD-CARVING WORKSHOPS. Classically trained master wood-carver Dimitrios Klitsas conducts classes in wood carving at his studio in Hampden, MA, for novices as well as professionals looking to take their skills to the highest level. Classes are available for both group and individual instruction. For more details, go to www.klitsas.com.

WOODWORKING CLASSES. The North Bennet Street School holds woodworking classes – including fine woodworking and preservation carpentry – year-round in Boston, MA. Class size is limited to 10 to 14 people. The school provides bench space, materials and shop supplies for most workshops. To register and pay online, visit www.nbss.org/workshops/schedule.asp or contact workshop program director Janet A. Collins at workshop@nbss.org or 617-227-9292.

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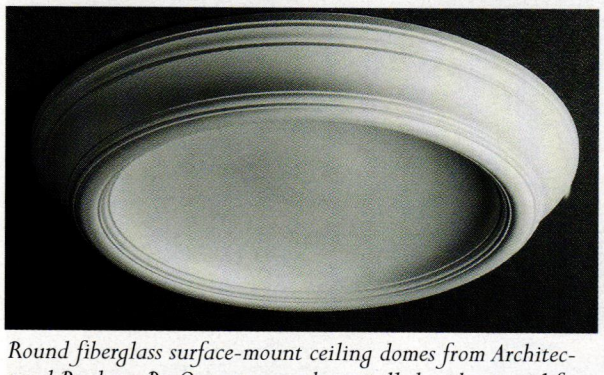

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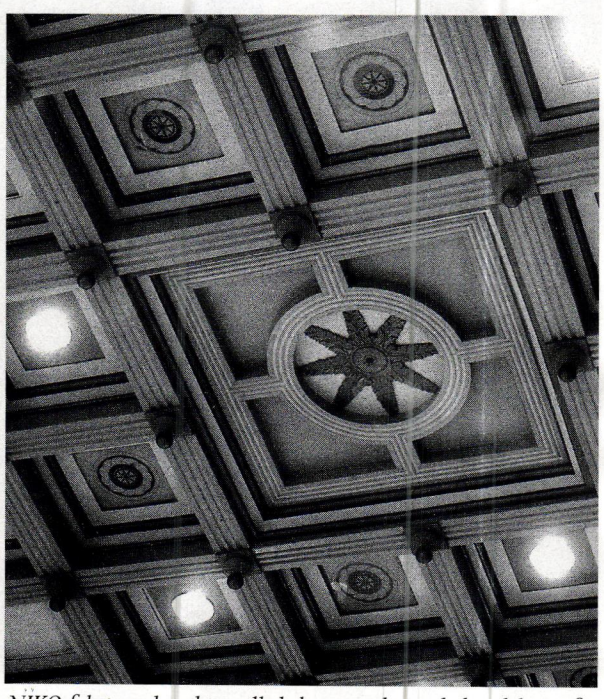

NIKO fabricated and installed the pressed-metal chandelier coffers in this building; the firm also made repairs to the ceiling.

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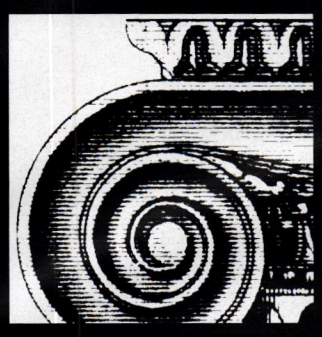

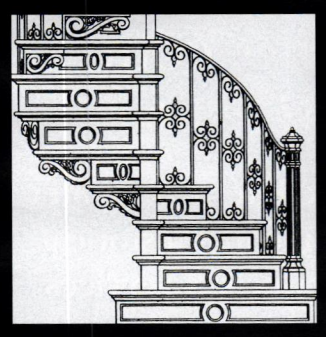

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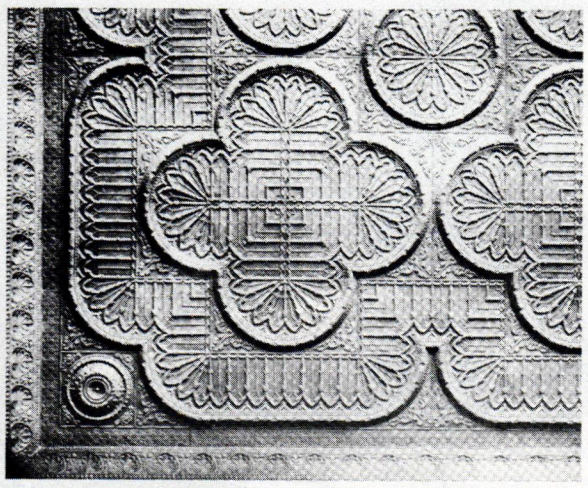

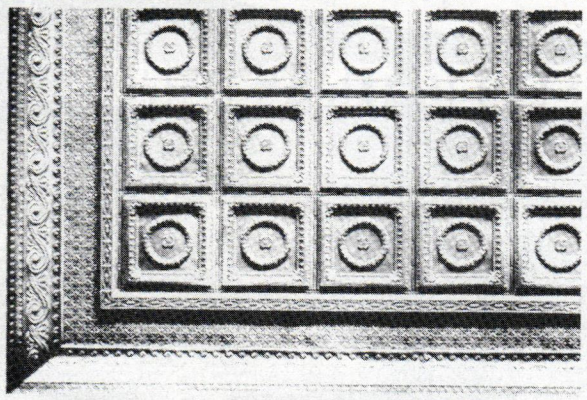

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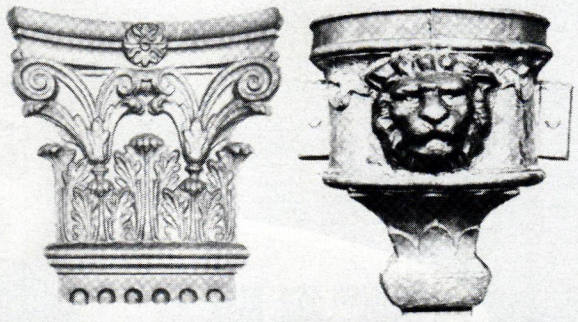

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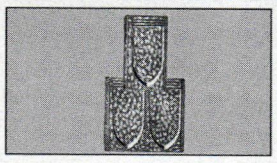

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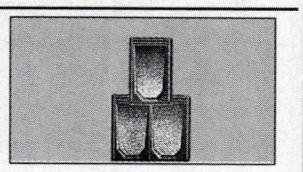

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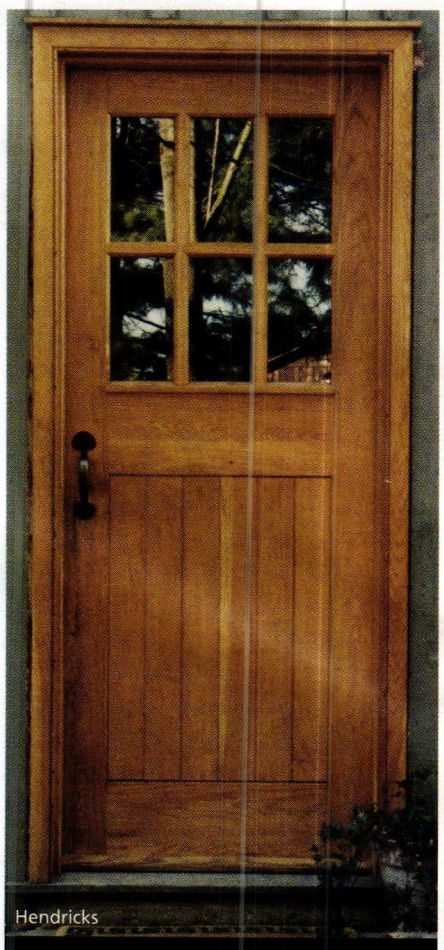

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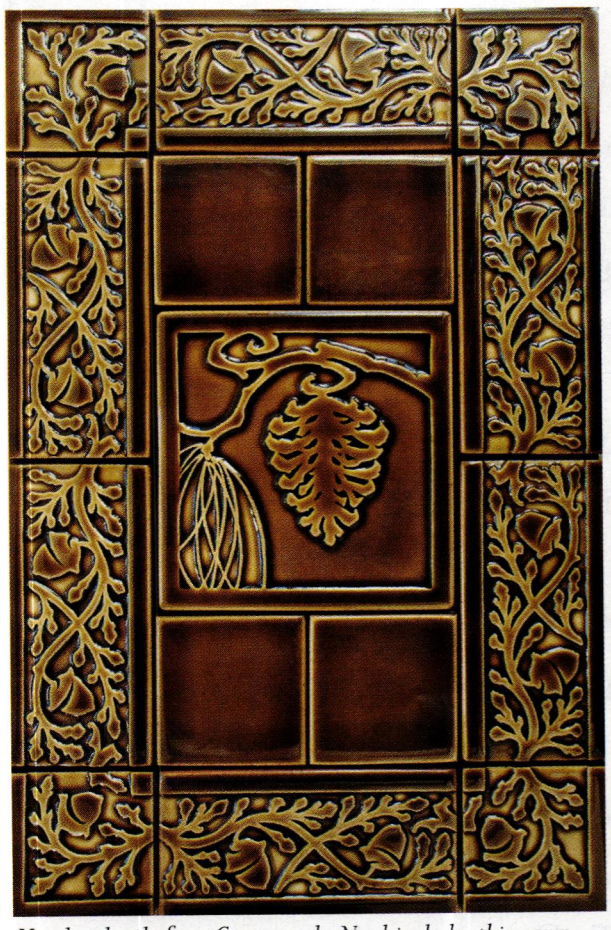

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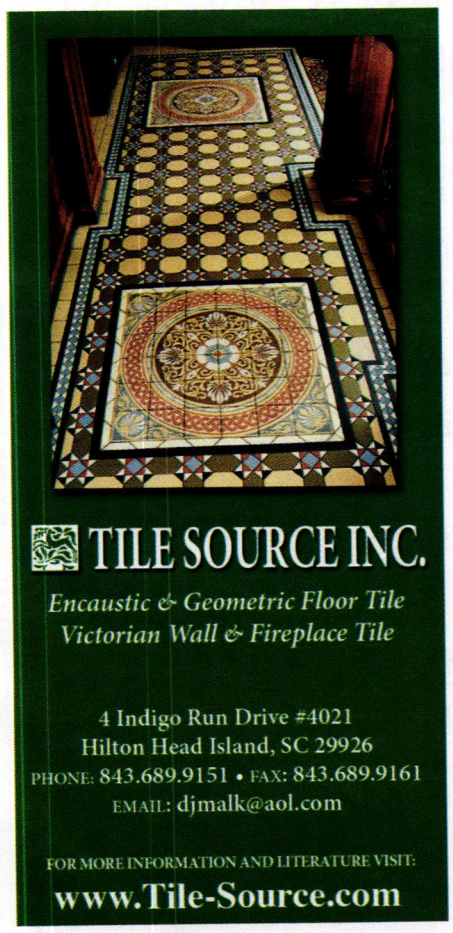

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Green Light

Two traditional lighting manufacturers are producing energy-efficient fixtures with sustainable factory operations. *By Hadiya Strasberg*

Since the mid-19th century, human activities have had a large – and growing – impact on climate change through the emission of greenhouse gases. A December 16, 2007, *New York Times* article states that since 1850, "humans have raised atmospheric conditions by about one-third over pre-industrial levels."

There are many things that business owners and individuals can do to lessen this adverse impact on the environment and to curb climate change, including reducing waste, using recycled materials and upgrading to energy-efficient appliances and heating and cooling systems. Choosing energy-efficient light bulbs and compatible fixtures can also make a difference. When it comes to two U.S. lighting manufacturers – Rejuvenation of Portland, OR, and Remains Lighting of New York, NY – they have not only produced "green" lighting fixtures, but have also conformed to environmentally friendly manufacturing standards as well.

Defining Green

What is green lighting? The International Association of Lighting Designers recognizes minimizing the use of energy, encouraging environmentally responsible manufacturing processes and materials and optimizing the use of daytime lighting, among other things, as green practices. Other indicators include a high recycled-material content of fixtures, local sourcing of materials, the re-use of antique fixtures, the compatibility of the fixtures with compact fluorescent lamps (CFLs) and the use of light controls such as dimmers and motion sensors.

"Green lighting indicates an energy-efficient product that consumes little energy and is long lasting," says Tony Penca, director of merchandising at Rejuvenation. "At Rejuvenation, we attempt this in many ways, but from a manufacturing standpoint rather than a product one."

Remains Lighting also places importance on the manufacturing process. "If we were to make the claim that we were a green lighting company," says David Calligeros, founder of Remains Lighting, "it would be because we buy into a whole-system approach, which includes our manufacturing processes, the materials we use and the life cycle of the product."

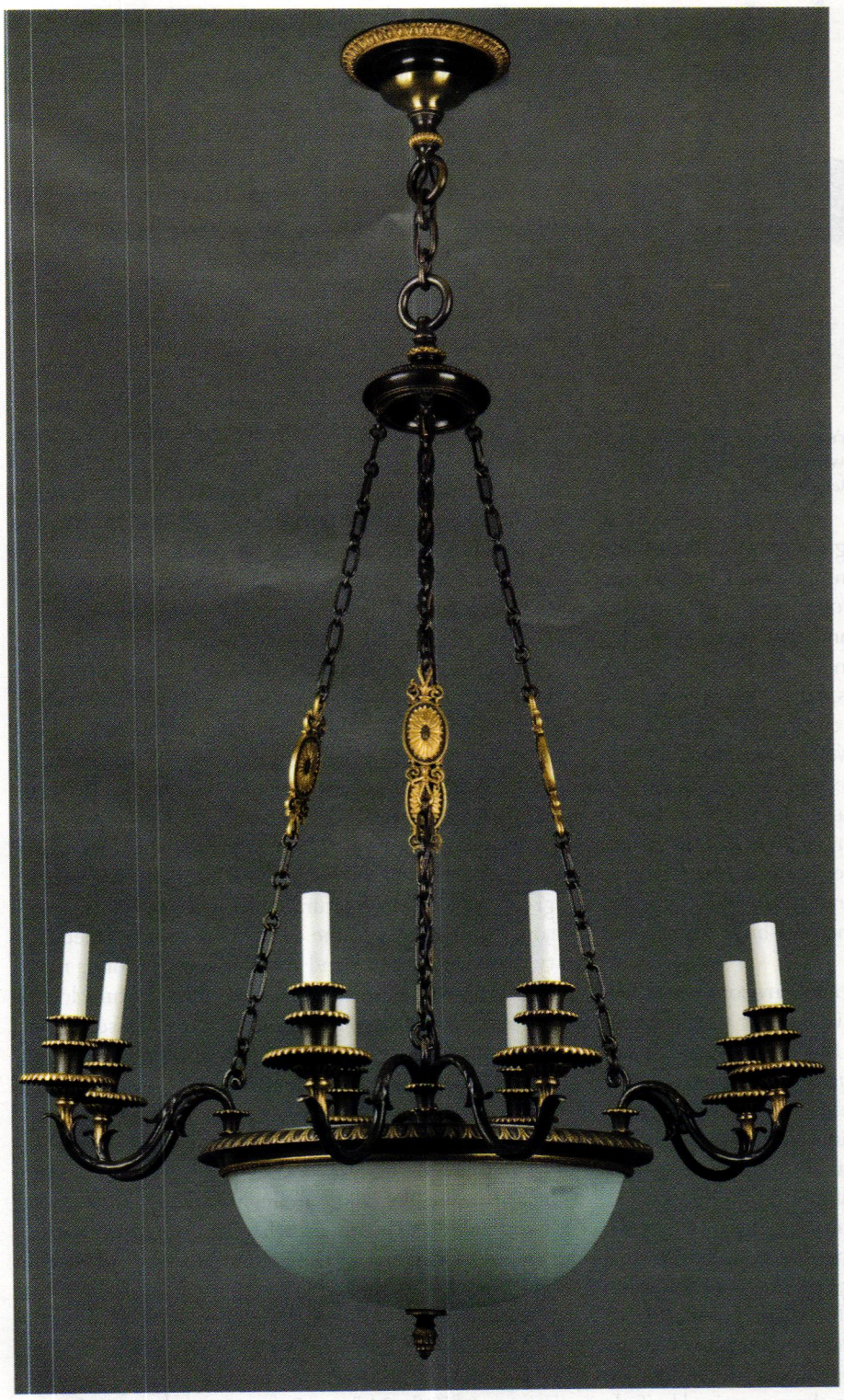
Better Bulbs

With a conventional incandescent light bulb – the type invented by Thomas Edison in 1879 and still used today – between 90 and 95 percent of the power used is given off as heat. Since only five to 10 percent of the power is used to illuminate a room, it pays to use better bulbs.

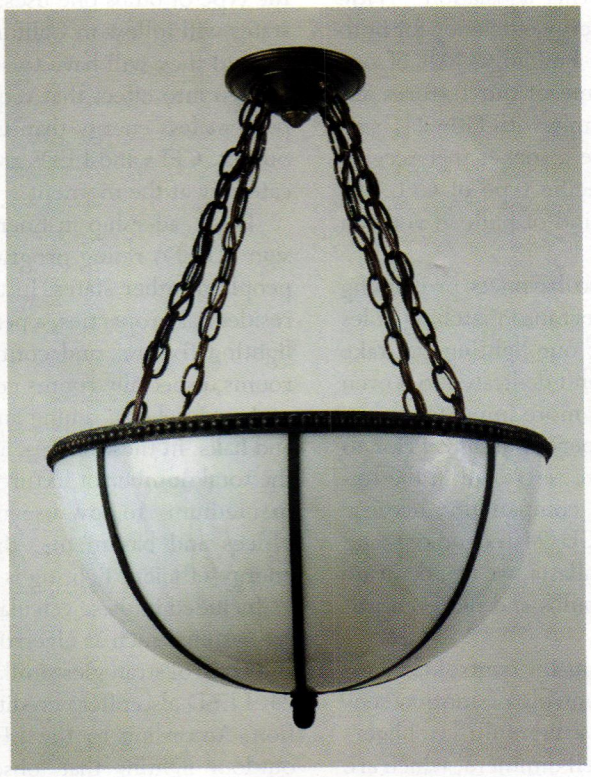
Though both Remains Lighting and Rejuvenation don't manufacture light bulbs, both companies recommend CFLs, and design their fixtures to meet energy-efficiency standards. CFLs, invented in the mid-1970s, use between 11 and 22 watts compared to the 40 to 150 watts that an incandescent bulb uses for the same brightness. On its website, the Environmental Protection Agency says, "If every household in the U.S. [replaced the conventional bulbs in its five most frequently used light fixtures with energy-efficient bulbs] we would prevent greenhouse gases equivalent to the emissions from nearly 10 million cars." CFLs also last six to ten times longer than incandescent bulbs, so need to be replaced less often.

CFLs are not only one of the most energy-efficient lighting options, but they also adapt well to some historically styled and antique fixtures. Today's CFLs are not those of generations past. "CFLs have been overhauled over the years and the quality of lighting of some of them is quite good," says Calligeros. "Not all of them flicker or hum and they're available in many different shapes now, not just the spiral that most people recognize." They also come in a range of colors, such as a cool blue, a warm red and a soft white similar to the color of an incandescent bulb. "The CFL that we sell is very close to a 60-watt soft white," says Penca. "If you hide the bulb in a fixture, most people can't tell the difference."

However, they don't complement all historical fixtures. "We're able to offer almost any fixture with CFL



This ca. 1910 inverted dome chandelier, model #HL3170, is one of three available from Remains Lighting of New York City. In addition to the dome illumination, it features eight radiating candle uplights and measures 58 to 69½ in. tall with a 33½-in. dia. *Photo: courtesy of Remains Lighting*



Above: Remains Lighting's flush-mount lighting fixture Diana, model #HL1677, is made of cast-bronze with a leaf-and-dart border. The bent, seeded glass lens is held by a leafy rosette and acorn finial. It has an Edison socket base, which can accommodate compact fluorescent light bulbs. *Photo: courtesy of Remains Lighting*

Left: At 20 in. tall with a 20-in. dia., the Rebecca inverted dome chandelier from Remains Lighting has a lens of bent white art glass framed in brass ribs, an acorn finial and a beaded border. It has an Edison socket base, which can accommodate compact fluorescent light bulbs. *Photo: courtesy of Remains Lighting*

Above: The Cheslea, model #AA2080 from Rejuvenation, is shown in antique copper with the Amber shade, model #BA6029. *Photo: courtesy of Rejuvenation*

Left: Another fixture from Rejuvenation that is available for use with incandescent or GU-24 light bulbs is the Foster, model #AB0398. The Colonial-style wall bracket features a burnished antique finish and the Amber shade, model #BA6029. *Photo: courtesy of Rejuvenation*

compatibility," says Penca, "but not all of them make sense. Some sconces, especially those meant to look like they hold candles, don't make sense with CFLs even though the technology exists."

"In fixtures like an inverted dome chandelier, in which the bulb is not visible, we can use a CFL," adds Calligeros. "Here, the quality of light is more determined by the medium it is passing through, such as alabaster, so it looks fine. But it is a harder sell to recommend the use of CFLs in something like a traditional 12-arm silver-plated chandelier." Remains Lighting offers a specific range of clip-on-bulb fabric shades that work with CFLs in cases like these.

Lighting-manufacturing companies find themselves in a similar situation when considering the use of light-emitting diodes or LEDs – another energy-efficient lighting source. LEDs use even less energy than CFLs and also have a long lifespan, lasting as many as 11 years. They are also mercury-free, something CFLs cannot boast. First invented in 1962, LEDs have been used in many commercial and public applications, but are not yet suitable for residential lighting. "Every time we come up with a new product, the question is always, 'Can we incorporate LEDs in them?'" says Calligeros. "As is, they wouldn't work for traditional fixtures, but they could work in traditional homes – as picture lighting, for example, because they're great for intense directional illumination. I think LEDs are the next big thing, but they are cost-prohibitive right now."

Government Involvement

Unlike LEDs, CFLs easily fit into fixtures that accept incandescent bulbs. And to encourage their use, Remains Lighting and Rejuvenation are manufacturing lighting fixtures that accept only CFLs. These fixtures are in compliance with California legislation – Title 24, Part 6 – which regulates energy efficiency for both residential and non-residential buildings. "All of our fixtures can use CFLs, but some of our fixtures are taken to the next level and comply with Title 24," says Calligeros. "These fixtures have a socket that accepts only GU-24 light bulbs, a specific type of CFL. It's impossible to use a different kind of bulb so you can control the consumer."

A GU-24 light bulb has two bayonets protruding from the screw base, which insert into matching holes in the fixture's socket. "All of our lighting can take CFLs," says Penca, "but we weren't dedicated to it even a few years ago, because it was more important to us that we maintain an authentic period design. Prior to the last year and a half, we were restricted in the fixtures we could offer with CFL compatibility because of the ballast size. Now with GU-24 technology and small, high-output electronic ballasts, we can dedicate more fixtures to GU-24 light bulbs and not compromise our aesthetics."

Title 24 also sets requirements for control devices, including automatic shut-off controls or motion sensors, automatic daylight controls and multi-level lighting controls or dimmers. "We sell dimmers, which are very important to conserving energy, but they don't yet work with GU-24 bulbs unfortunately," says Penca. "I'm sure they will be developed soon, because the lamp manufacturers understand that there is market demand." Remains Lighting isn't in the business of supplying lighting-control devices, but Calligeros says that he recommends them to his customers. "In terms of energy-saving, these may be even more important than the type of bulbs one uses," he says. "I hope that other states will follow in California's footsteps."

The Park Avenue, Rejuvenation's model #AA0062, is a large bowl-shaped chandelier, which lends itself well to the use of CFLs. *Photo: courtesy of Rejuvenation*

And they will have to soon. In 2012, a federal law will go into effect that requires bulbs to use 25 to 30 percent less energy than incandescent bulbs, at equal output. CFLs and LEDs are the only bulbs that fit this category at the moment.

The Leadership in Energy and Environmental Design (LEED) rating program is another way to reach people in other states. In the LEED rating system for residential properties, a percentage of energy-efficient lighting fixtures and controls is required in certain rooms, especially rooms considered high-traffic areas, such as kitchens, dining and living rooms, bathrooms and halls. In these spaces, a minimum of 50 percent of the total number of fixtures must be energy-efficient. In medium- to low-use rooms, such as bedrooms, offices and basements, the percentage of required energy-efficient lighting is reduced to 25 percent.

Included in these calculations of lighting technology are systems such as electronic ballasts, LED exit signs and control strategies similar to those required by Title 24. LEED also offers credit for preventing light pollution. According to the LEED website, this includes outdoor lighting that "obscures the stars and wastes energy." Daylight harvesting and peak shaving is recommended. "Designing the building to take advantage of natural light is great; you won't have to rely on artificial lighting as much," says Calligeros, "though I don't have any control over that."

Company Practices

Numerous LEED credits are available for using materials that are salvaged, recycled, renewable or sourced locally. In regards to lighting, the LEED website states, "A little research will reveal manufacturers that promote environmentalism using recycled/recyclable packaging or less toxic production methods. Lighting specifications can stipulate features such as lead-free components and powder paint finishes."

The commitment to sustainability runs throughout the operations of both Rejuvenation and Remains Lighting. The former offers recycled packing materials; the latter offers a small discount for that option.

Rejuvenation also has a sustainability committee to ensure that manufacturing processes are environmentally friendly. "There are a lot of chemicals involved with finishing brass, which we do a lot of, because we want to use historically accurate materials," says Penca. "But we go to great lengths to make sure that none of those chemicals get into the ground or water systems by using a closed-loop ion exchange system. It treats the water from the antiquing process and extracts heavy metals for safe disposal." Remains Lighting also uses a closed-loop plating system so there's no chemical discharge to the municipal water system.

Rejuvenation practices what it preaches: "We installed CFLs throughout our own factory," says Penca. "The little details – like using large containers of salt and pepper in the lunchroom in place of small packets and lending employees bikes to discourage driving – are also important."

Remains Lighting is in the process of designing a LEED-certified factory in New York. It will have a green roof, a lot of natural light and renewable power sources. In addition, the company purchases electricity from wind credits and about 95 percent of its materials are sourced in the U.S. "We manufacture locally as much as is feasible," says Calligeros, "lessening the fuel consumption and pollution produced by transportation. We also try to source high-content-recycled metal, but it can get very complicated. It's at least better than mining new ore and refining it."

At Remains Lighting's showrooms, CFL recycling bins are available. "CFLs are highly energy efficient, but if you don't recycle them, what happens to the mercury?" says Calligeros. "They shouldn't be discarded in your regular trash. We attempt to manufacture our lighting fixtures with as light a footprint as possible."

Some people are taking note at the efforts of these companies. "California is obviously a huge market, because of Title 24," says Penca. "But we recently promoted an energy-efficient product and got a great response from all over the U.S. There is a stronger acceptance than I anticipated." ■

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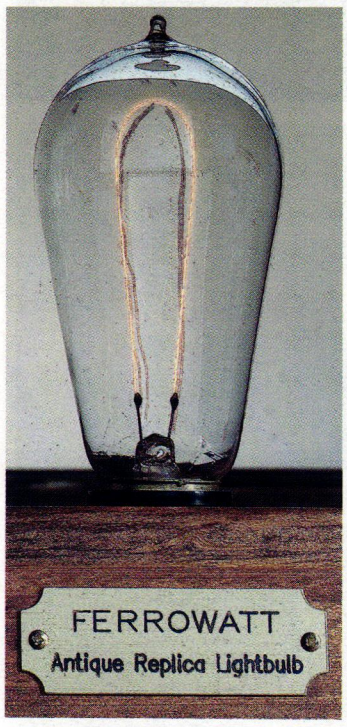

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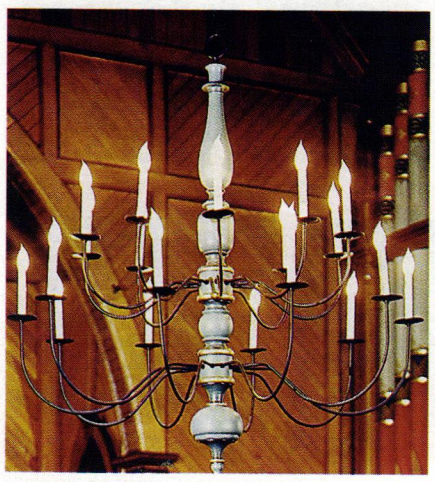

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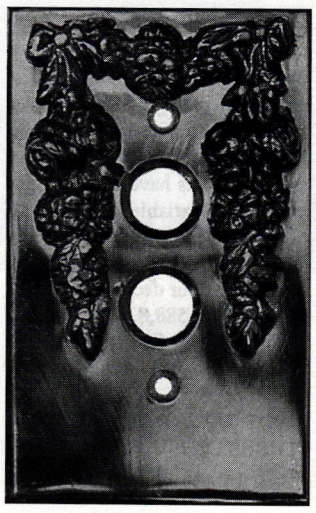
800-245-7742; Fax: 734-284-7185
www.classicaccents.net
Southgate, MI 48195

Supplier of UL-listed push-button light switches: plain or ornamental brass & wooden plates; brass molding hooks, decorative tassels & picture-hanging cord.
Write in No. 371



This polished cast-brass push plate from Classic Accents has a mirror finish and is lacquer coated.

Coe Studios, Inc.
510-527-2950; Fax: 510-527-0103
www.coestudios.com
Berkeley, CA 94710

Metalsmith: forging, hammering, repousse & lost-wax castings; gates, lighting & other custom pieces; stairs & railings; solid bronze & iron; nature designs; all styles & periods.
Write in No. 1455

Jerry Coe holds up a bronze carriage lamp made by Coe Studios in forged, riveted bronze.

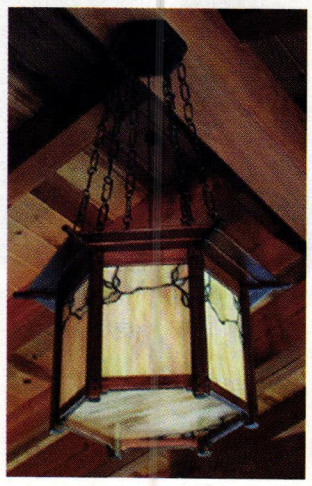
Available in copper or brass, this Arts and Crafts-style hanging light from Josiah R. Coppersmythe can be finished to the client's specifications and glazed with white or caramelized glass.

Coppersmythe, Josiah R.
508-432-8590; Fax: 508-432-8587
www.jrcoppersmythe.com
Harwich, MA 02645

Manufacturer of handcrafted lighting: sconces, chandeliers & lanterns; Turn of the Century, Colonial & Arts & Crafts styles; custom.
Call for more information.

Craftsmen Hardware Co.
660-376-2481; Fax: 660-376-4076
www.craftsmenhardware.com
Marceline, MO 64658

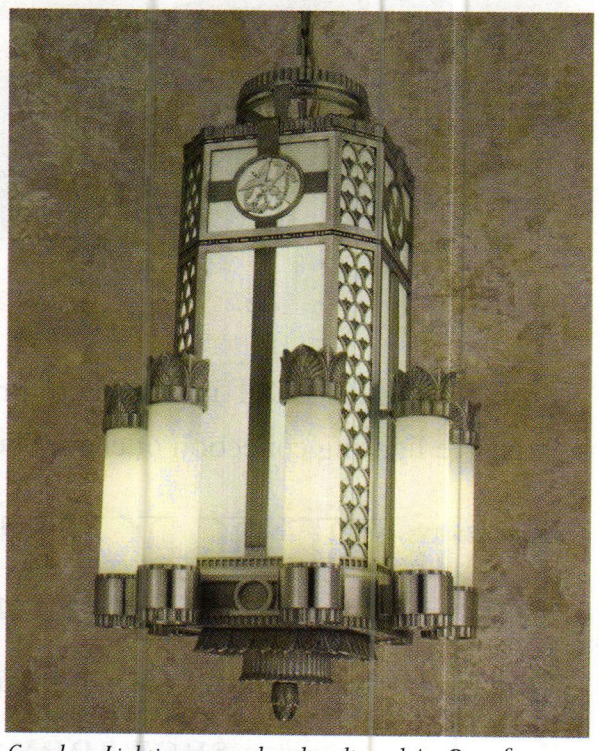
Custom fabricator of Arts & Crafts-style lighting & copper hardware: chandeliers, sconces, lanterns & building-mounted fixtures; knobs, escutcheons, locksets, hinges, door knockers, doorbells, levers & drapery hardware; grilles.
Write in No. 6980



This handcrafted copper Arts & Crafts-style fixture was designed and fabricated by Craftsmen Hardware.

Crenshaw Lighting
540-745-3900; Fax: 540-745-3911
www.crenshawlighting.com
Floyd, VA 24091

Manufacturer of custom lighting fixtures in all styles: design services; historic restoration & reproduction; on-site services.
Write in No. 1128



Crenshaw Lighting restored and replicated Art Deco fixtures for the Department of the Interior; they are made of cast- and machined-aluminum components with white glass lenses.

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WRITE IN NO. 1342

Crown City Hardware Co.
626-794-1188; Fax: 626-794-1439
www.restoration.com
Pasadena, CA 91104

Supplier of hardware: glass knobs, bin pulls & door & window hardware; wrought iron/steel & brass; antique; Victorian & Arts & Crafts styles; switch plates & switches.
Write in No. 432

Dana Creath Designs
714-622-0111; Fax: 714-622-3536
www.danacreathdesigns.com
Newport Beach, CA 92663

Manufacturer of interior lighting: chandeliers, wall fixtures, table & floor lamps & lanterns; tables, mirrors & accessories; Vermont, Renaissance & other collections; standard & custom finishes.

The model #C-200 double-cone chandelier is available from Deep Landing.

Deep Landing Workshop
877-778-4042; Fax: 410-778-4070
www.deeplandingworkshop.com
Chestertown, MD 21620

Designer & manufacturer of interior & exterior lighting fixtures: stylized reproductions rooted in the Colonial style.
Write in No. 809

This Federal-style cast-brass two-arm sconce from The Federalist is approximately 15 5/8 in. tall and 9 3/4 in. wide.

Federalist, The
203-625-4727; Fax: 203-629-8775
www.thefederalistonline.com
Greenwich, CT 06830

Supplier of interior & exterior lighting fixtures: handmade reproductions of 18th- & 19th-century-style ceiling-hung & wall- & post-mounted fixtures; gas & electric lanterns, chandeliers, sconces & more; period finishes; custom.
Write in No. 2833

Fine Architectural Metalsmiths custom fabricates chandeliers, sconces and lanterns.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10950

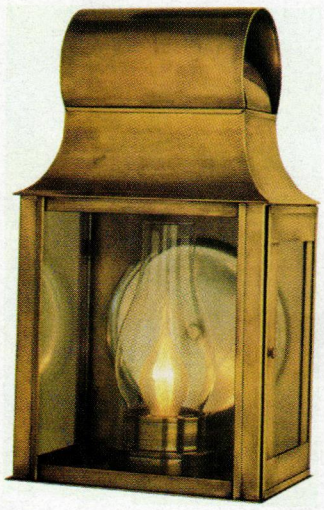
Custom fabricator of ironwork: restoration & refitting; lighting, railings, grilles, fireplace tools, kitchen equipment & more; forged iron, stainless steel, aluminum & bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

Heritage Lanterns
800-544-6070; Fax: 207-846-9732
www.heritagelanterns.com
Yarmouth, ME 04096

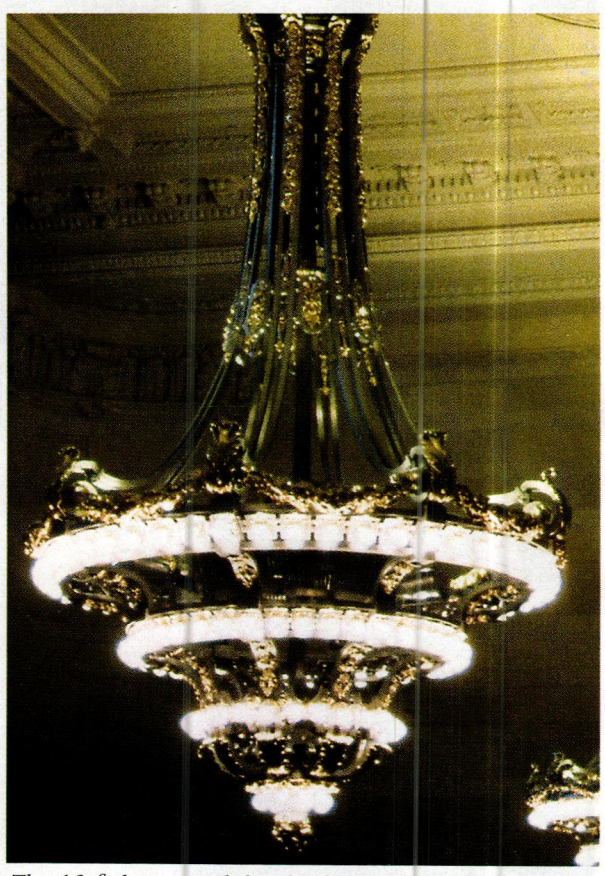
Manufacturer of handcrafted brass, copper & pewter lighting: reproductions of 18th- & early-19th-century fixtures; brackets, wall mounts, ceiling lights, chandeliers & post lights; rain protection, concealed wiring & more.
Write in No. 1231



The Austen Barn Light from Heritage Lanterns, the design of which dates back to the mid-1700s, is available in antiqued bronze as well as other finishes.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights, range hoods & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210



This 18-ft. bronze, nickel and gold-plated chandelier was restored by Historical Arts & Casting.

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

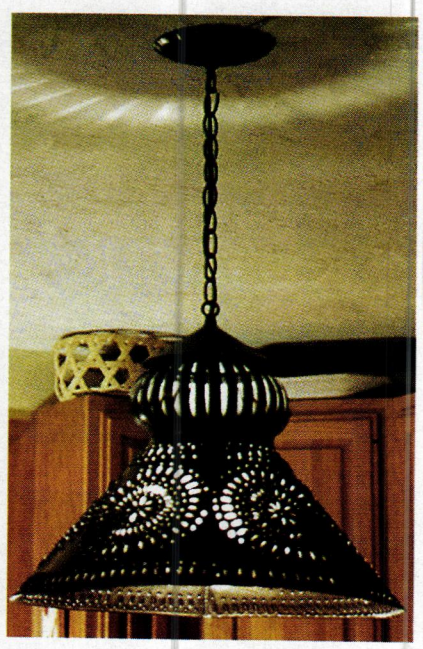
Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Write in No. 339

Lantern Masters, Inc.
818-706-1990; Fax: 818-706-1988
www.lanternmasters.com
Westlake Village, CA 91362

Custom designer & fabricator of lighting: chandeliers, lanterns, wall sconces & pendants; traditional, Tudor, French, Tuscan, Asian, Provençal & other styles; antique reproduction.

Lighting by Hammerworks
508-755-3434; Fax: 603-279-7352
www.hammerworks.com
Port Charlotte, FL 33981

Fabricator of reproduction lighting fixtures & wrought-iron hardware: chandeliers, wall sconces & wall- & post-mounted lanterns; gas-burning exterior lighting; copper, brass & tin; hand-forged shutter dogs, hinges & door knockers.
Write in No. 5090



Lighting By Hammerworks fabricated this pierced antique tin shade, model #SH101, for its Arts and Crafts collection.

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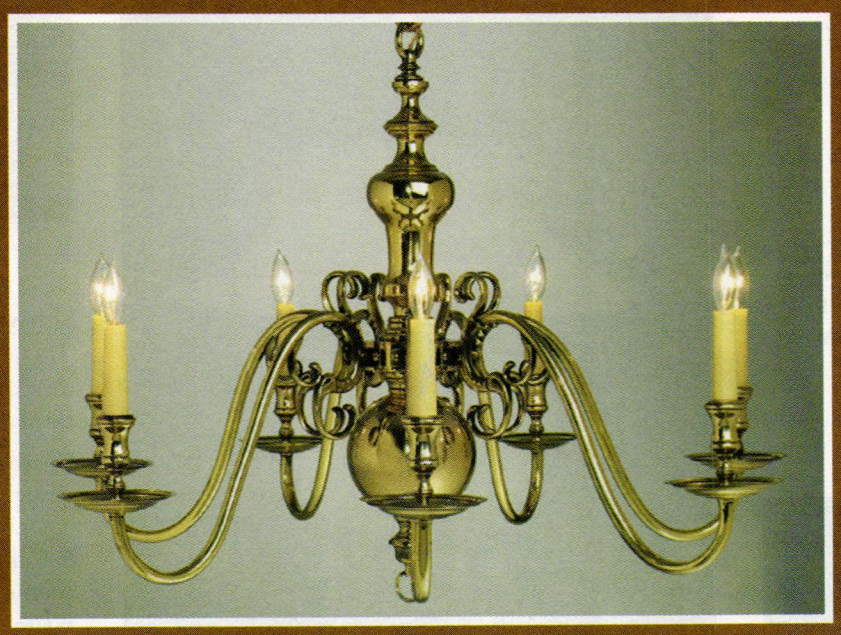
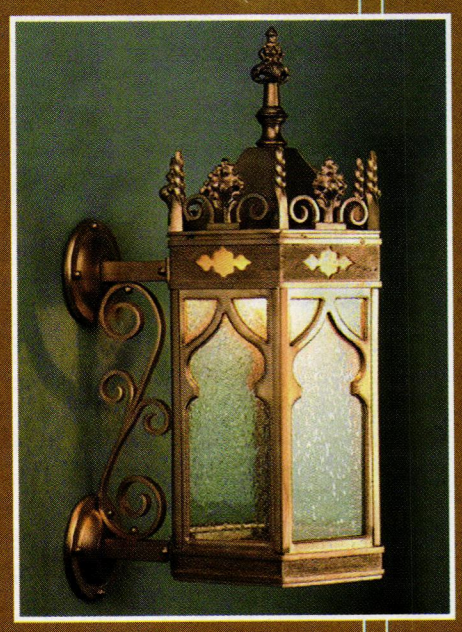
by Ball and Ball Hardware Reproductions



BALL AND BALL manufactures a complete line of reproduction interior and exterior lighting, in 18th, 19th, and 20th century designs. Using period techniques and materials, we faithfully reproduce each fixture with exacting attention to detail. Since 1932, Ball and Ball has been manufacturing the finest quality antique reproduction furniture hardware, builders' hardware, lighting fixtures, and fireplace accessories available.



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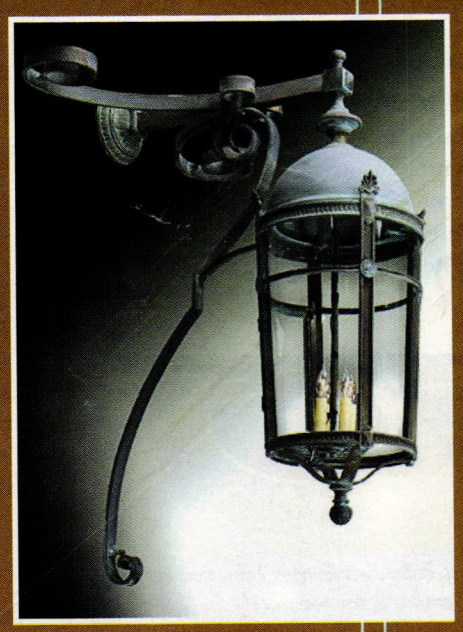

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Phone: 610-363-7330 Fax: 610-363-7639
Orders: 800-257-3711
www.ballandball-us.com

WRITE IN NO. 7660

Maguire Iron fabricated this lantern with a fixed arm using its dull black hammered finish.

Maguire Iron Corp.
510-234-7569; Fax: 510-232-7519
www.maguireironcorporation.com
Richmond, CA 94801

Supplier of traditional hardware & lanterns: door, cabinet, window, shutter, furniture, gate & mailbox hardware; knobs & levers with compatible locks of various backsets & functions; wrought-iron, pewter, rust, brass & bronze finishes; custom work.
Write in No. 7600

The new Cobblestone Lane Series' lantern, model #1-633-DF-NV-GI from Old California Lantern, is handcrafted in solid copper.

Old California Lantern Co.
800-577-6679; Fax: 714-771-5714
www.oldcalifornia.com
Orange, CA 92867

Designer & manufacturer of interior & exterior lighting inspired by history & architecture: more than 875 exclusive Arts & Crafts-, Cottage- & Western-style designs.
Write in No. 8068

This delicate glass shade, model #412, is one of many traditional styles available from Otteson.

Otteson Co.
972-317-3120; Fax: 972-317-2812
P.O. Box 293060
Lewisville, TX 75029

Supplier of glass lighting shades: principally from Vianne, France; large stock ready for shipment; custom projects.
Write in No. 1045

PW Vintage Lighting
866-561-3158; Fax: 413-644-9150
www.pwvintagelighting.com
Great Barrington, MA 01230

Supplier of lighting fixtures from 1820-1940: chandeliers, pendants, sconces, table lamps & more; original & reproduction; electric, converted gas & combinations; interior & exterior.

This Early American four-light gas chandelier from PW Vintage Lighting is made of antique glass.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Write in No. 7630

The Altadena is a Mission-style fixture in Rejuvenation's Arts & Crafts Collection; it is also available with two arms.

Remains Lighting
212-675-8051; Fax: 212-675-8052
www.remains.com
New York, NY 10001

Supplier of antique lighting: E.F. Caldwell & Co., Sterling Bronze Co. & Bradley & Hubbard; new wall & ceiling fixtures; lanterns, sconces & table & floor lamps; Jacobean through Art Moderne styles; UL certified.
Write in No. 1342

This lantern with polished-nickel fittings and clear mouth-blown glass is available from Remains Lighting; the glass is wrapped in hand-woven wire fabric.

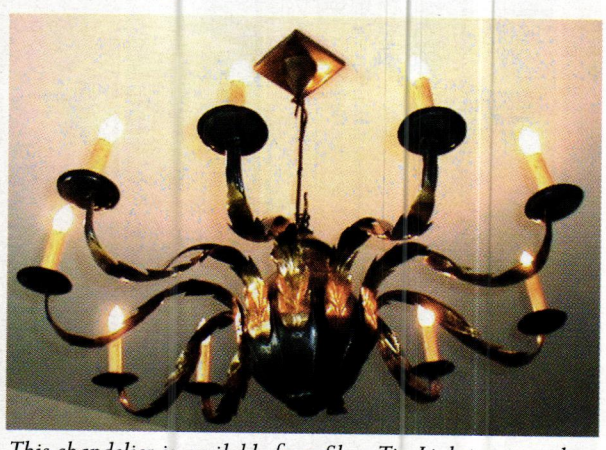
Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218

Schwartz's Forge & Metalworks fabricated this hanging lantern, model #ED99, in bronze.

Shop Tin Lighting & Design
336-679-7179; Fax: 336-677-0400
www.shoptin.com
Yadkinville, NC 27055

Manufacturer & designer of interior & exterior gas & electric lighting: table lamps, wall sconces, pendants, chandeliers & wall & ceiling lanterns; exterior post-mounted lanterns; photometric site-specific design; pot racks.
Write in No. 1411



This chandelier is available from Shop Tin Lighting in eight finishes, including 19th Century Antique Tin.

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www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic kitchen & bath items: bathtubs, porcelain sinks, brass faucets, shower rods & rings; mailboxes; floor registers & air returns; decorative door & window hardware; electric & gas lighting.
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The Period Arts Fan Co.
888-588-3267; Fax: 541-482-8418
www.periodarts.com
Ashland, OR 97520

Supplier of traditionally styled ceiling fans: Arts & Crafts, Neoclassical, Art Nouveau, Bauhaus, French Art Deco & more styles.
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Victorian Lighting Works
814-364-9577; Fax: 814-364-2920
www.victorianlightingworks.com
Centre Hall, PA 16828

Manufacturer of authentic reproduction Victorian chandeliers & sconces: solid brass.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator & installer of ornamental metalwork: gates, railings, balustrades, doors, lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.
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Woolen Mill Fan Co.
717-382-4754; Fax: Same as phone
www.architecturalfans.com
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Supplier of belt-driven ceiling fans: some built from patterns in Smithsonian exhibit; iron, bronze & aluminum with mahogany blades; handcrafted by old-order Amish; assembled to specifications at PA studio.
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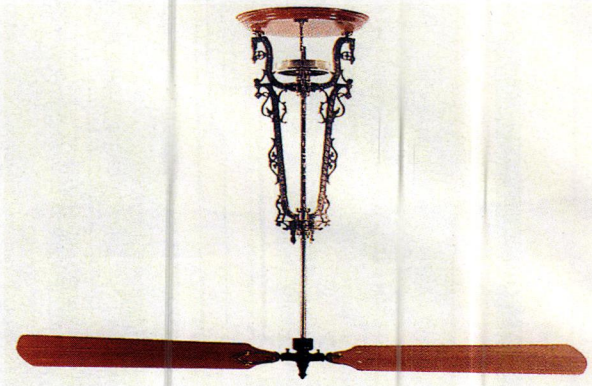

This ornate ceiling fan, the Peacock from Woolen Mill Fan Co., features solid-mahogany blades.

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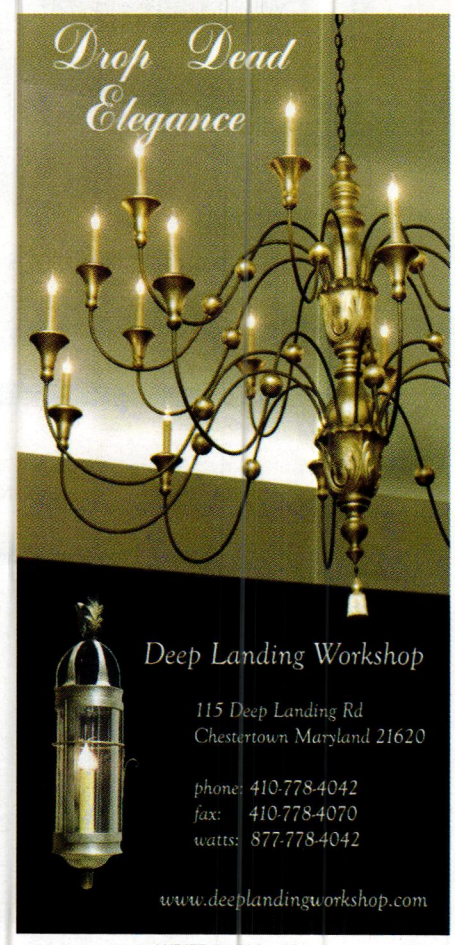

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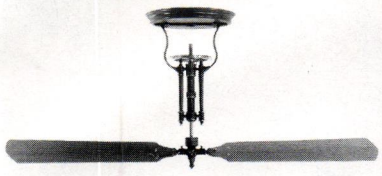

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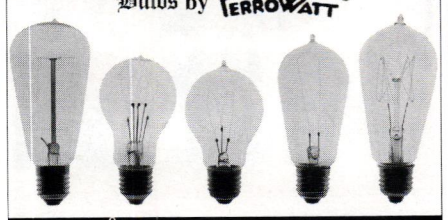

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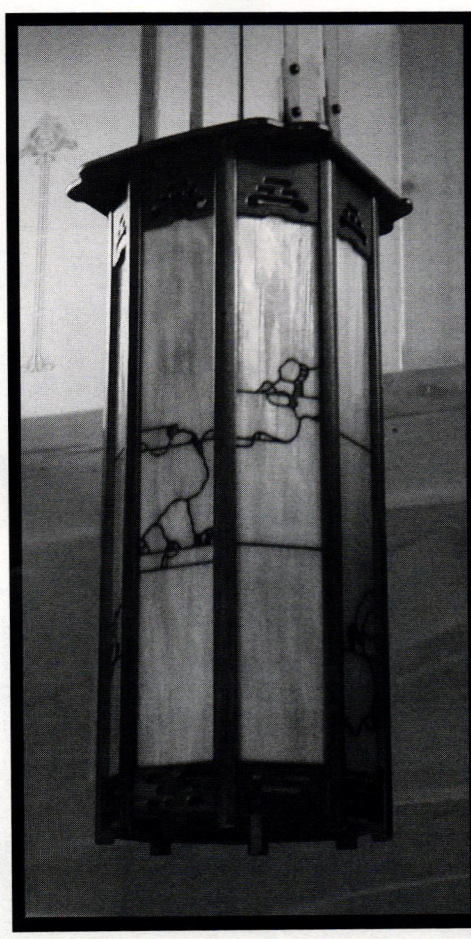

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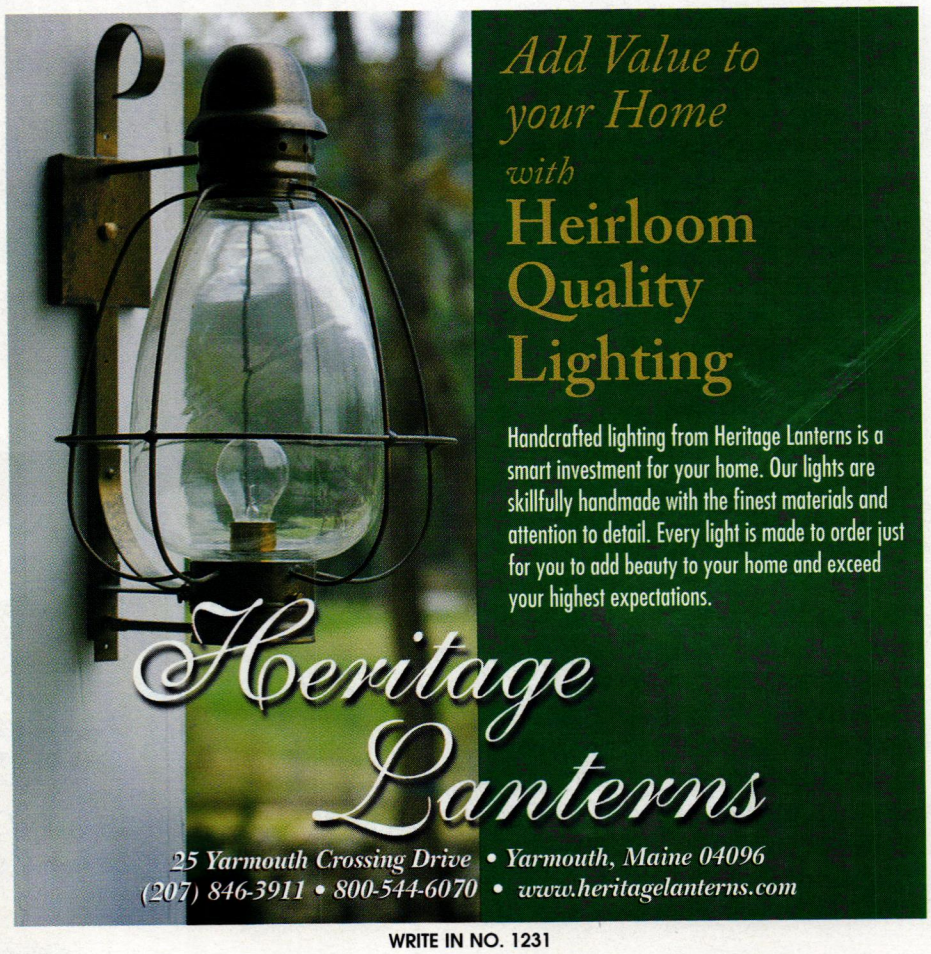

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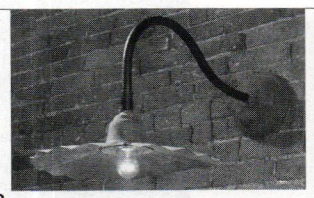

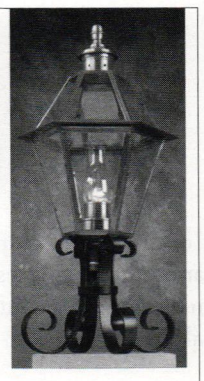

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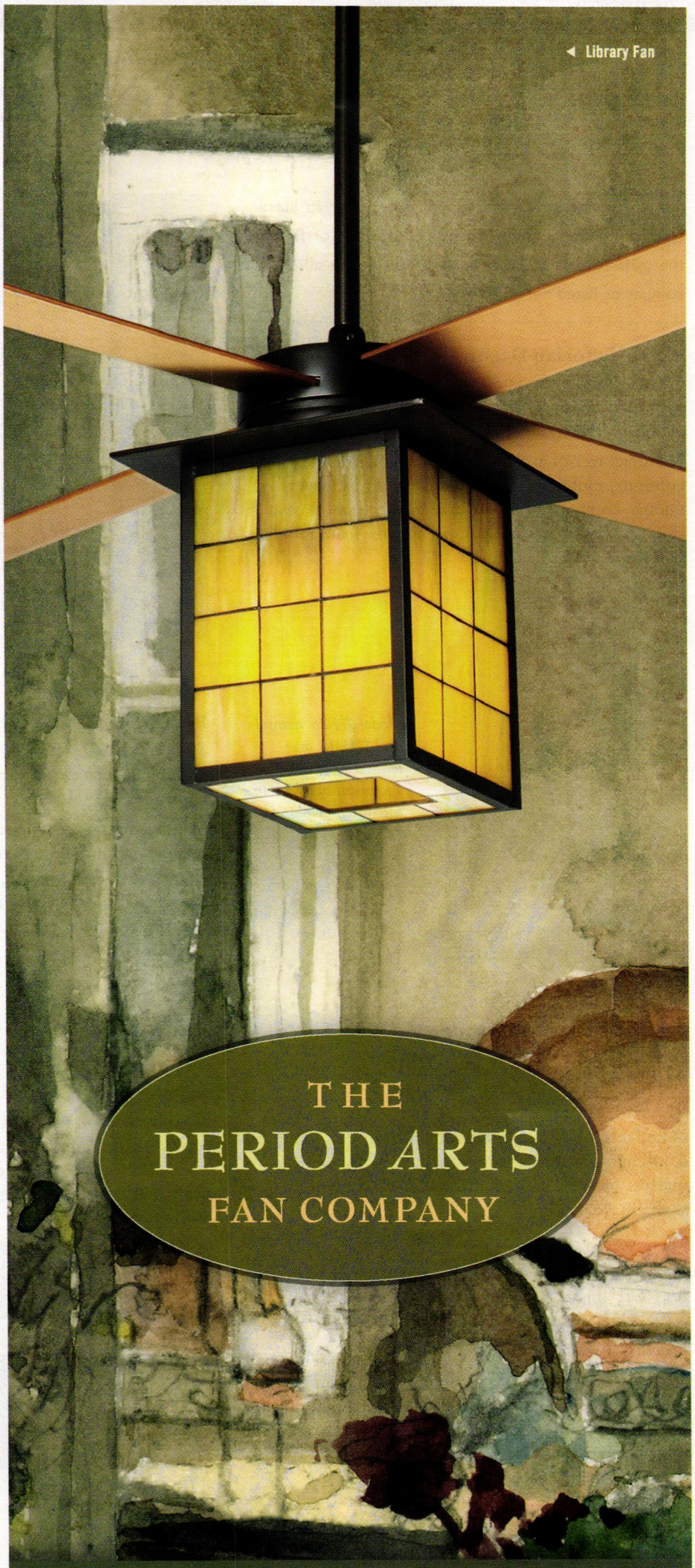

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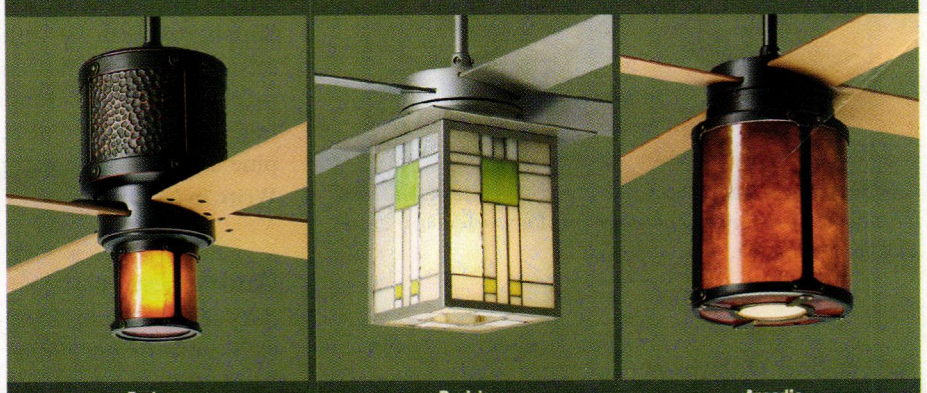

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Manufacturer of architectural elements: mantels, columns, moldings, balustrades, wall caps, pavers, quoins, coping, planters, fountains & gazebos; cast stone & plaster; stock & custom designs; foam molding.
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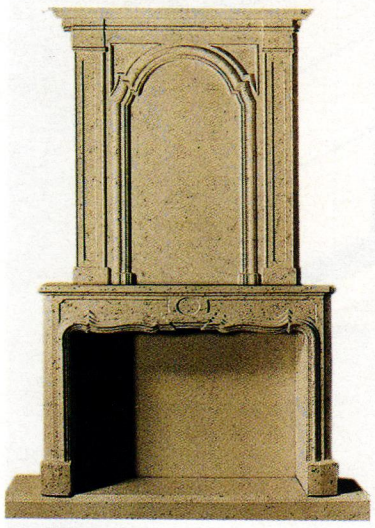


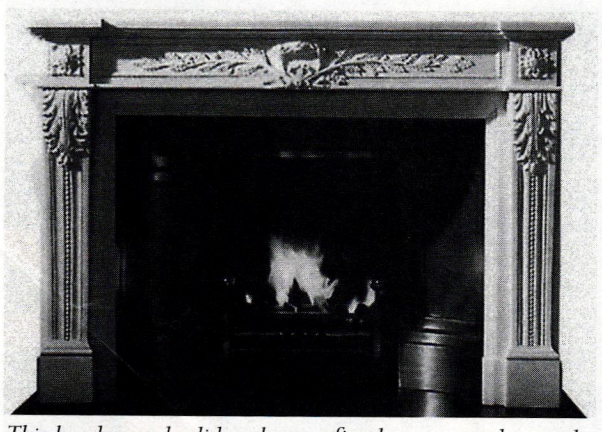
Model #F25 mantel and #OM1 overmantel from A&M Victorian are 115 in. tall when combined.

Alcamo Marble Works, Inc.
212-255-5224; Fax: 212-255-4060
541-543 W. 22nd St.
New York, NY 10011

Manufacturer of Italian & French fireplaces, columns & kitchen counter & vanity tops; slabs available in marble, granite, onyx & more.
Write in No. 1255

Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

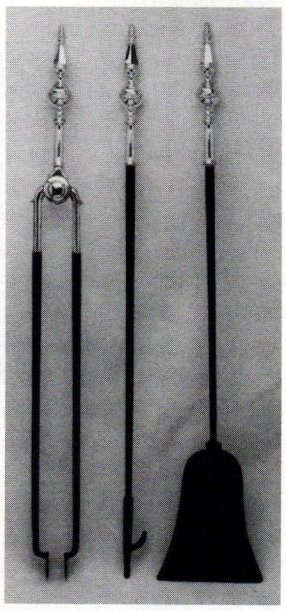
Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008



This hand-carved solid-mahogany fireplace surround is available from Outwater.

Ball & Ball Hardware
610-363-7330; Fax: 610-363-7639
www.ballandball.com
Exton, PA 19341

Manufacturer of furniture, cabinet, window, shutter & door hardware: brass, cast iron, bronze, wrought iron & steel; new reproduction & antique/reconditioned hardware; fireplace accessories; restoration services.
Write in No. 2930



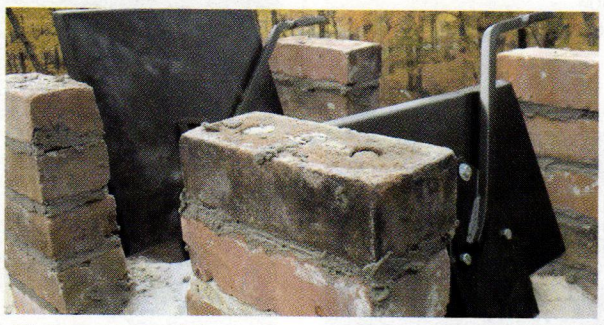
Ball & Ball offers 18th-century-style fireplace tools, including tongs, shovels and pokers.

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631

Manufacturer & distributor of machine-carved decorative wood moldings & ornament & hand-carved elements: corbels, onlays, drops, stair parts, legs & corner posts; American maple, cherry & red oak, basswood & alder; custom carving upon request.
Write in No. 1362

Benson Energy
801-273-1800; No fax
www.controlcover.com
Salt Lake City, UT 84124

Manufacturer of All Season Control Cover chimney-top fireplace dampers: standard & custom sizes; saves energy & prolongs chimney life; seals out moisture, pests & biochemical agents.
Write in No. 174



All Season Control Cover custom covers and hardware are available from Benson Energy.

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Write in No. 3950

Cantera Especial
800-564-8608; Fax: 818-907-0343
www.cantera-especial.com
Pacific Palisades, CA 90272

Manufacturer of hand-carved natural-stone products made from limestone, cantera, adoquin, travertine, marble & sandstone quarried in Europe & Mexico: fireplaces, fountains, columns, balustrades, gazebos, molding, flooring & sculpture.
Write in No. 31

Cantera Especial fabricates stone mantels with a variety of ornamentation in many different styles.

Canterland of Mexico
800-567-8608; Fax: 818-907-0343
www.canterlandmex.com
Pacific Palisades, CA 90272

Custom fabricator of architectural stone carvings: mantels, fountains, columns, capitals, door & window frames, countertops & more; Crema Maya, Ticul & Coquina stone; manufactured in the Yucatan Peninsula.
Write in No. 1527

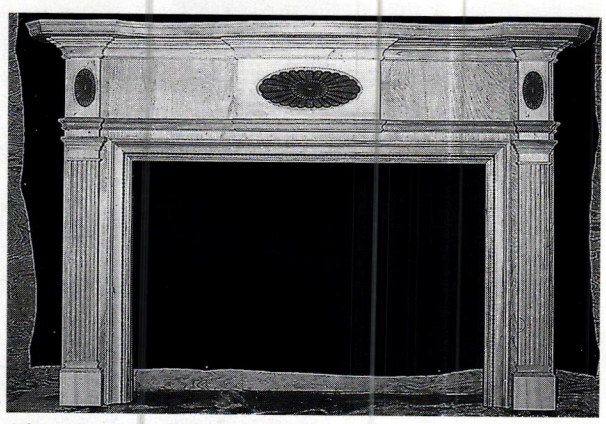
This Yucatan limestone fireplace from Canterland of Mexico is in a crema maya color.

Chesney's
646-840-0609; Fax: 646-840-0602
www.chesneys-usa.com
New York, NY 10022

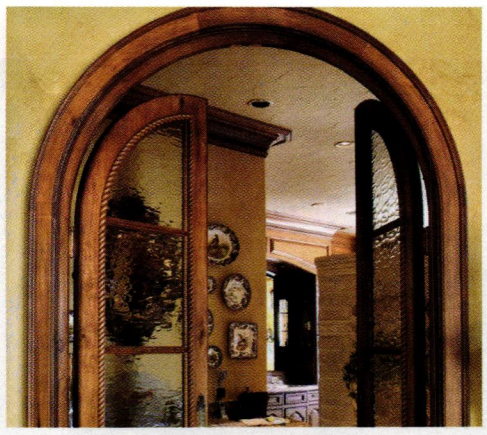
Supplier of hand-carved mantels: reproductions of many historical styles including models from the Sir John Soane's House Museum; various marbles; antique fireplaces; andirons, fire baskets & register grates.

Decorators Supply Corp.
773-847-6300; Fax: 773-847-6357
www.decoratorssupply.com
Chicago, IL 60609

Supplier of 14,000 patterns for period architectural elements & molded ornament: cornices, columns, capitals, mantels, ornamental ceilings, niches, domes, brackets & corbels; plaster of Paris, wood & compo; since 1893.
Write in No. 210



This custom-built Colonial-style mantel, item #15729 from Decorators Supply, can be manufactured in any size and wood species.



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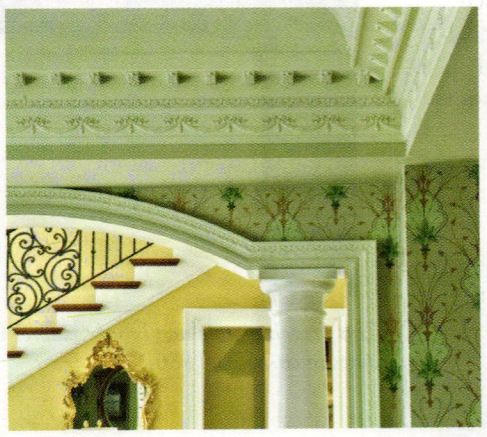

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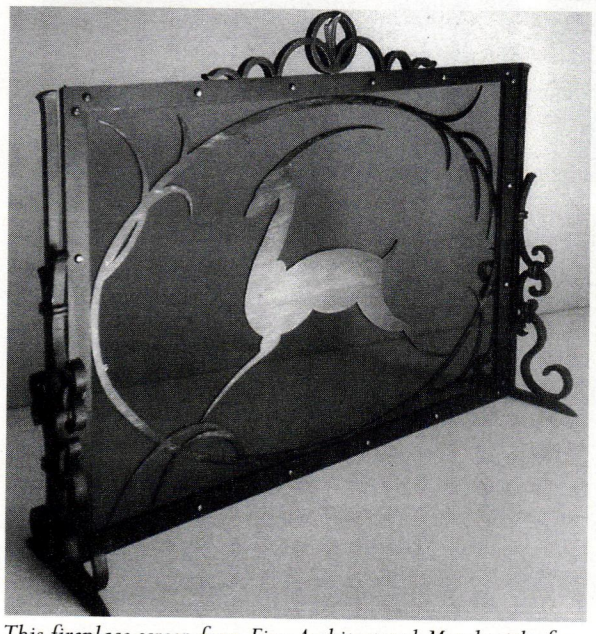
This custom Felstone mantel from Felber Ornamental was built using stock components.

Felber Ornamental Plastering Corp.
800-392-6896; Fax: 610-275-6636
www.felber.net
Norristown, PA 19404

Supplier of historical ornamental castings: cornice moldings, columns, capitals, mantels, ceiling medallions, domes, brackets, corbels, coffers & period ceilings; plaster, GRG & polymer-modified gypsum; design services.
Write in No. 2890



This fireplace screen from Fine Architectural Metalsmiths features an antelope.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10950

Custom fabricator of ironwork: restoration & refitting; lighting, railings, grilles, fireplace tools, kitchen equipment & more; forged iron, stainless steel, aluminum & bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640

Forshaw of St. Louis' hand-carved Ithaca mantel has a classic plinth block and corbel design.

Forshaw of St. Louis
800-367-7429; Fax: 800-845-2689
www.forshawmantels.com
St. Louis, MO 63044

Custom fabricator of mantels: cast stone & plaster; pine, oak, poplar, cherry & other hardwoods; precast mantels for 33-, 36-, 42- & 43-in. openings; wood mantels fit any size fireplace; stone mantels fit 36- to 42-in. fireplaces.
Write in No. 377

Francis J. Purcell Inc.
215-574-0700; Fax: 215-750-3604
www.francisjpurcell.com
Philadelphia, PA 19106

Supplier of antique fireplace mantelpieces & authenticated antique furniture: 18th- & 19th-century American mantels; priced catalog online; special discount to the trade; 4-story showroom in Philadelphia, PA.
Write in No. 1398

This French marble and bronze mantel from Francis Purcell dates to ca.1870-1880.

Gladding, McBean, Div. of Pacific Coast Bldg.
800-776-1133; Fax: 916-772-6718
www.gladdingmcbean.com
Roseville, CA 95747

Manufacturer of clay roof tile, terra cotta, chimney tops & caps, piazza floor tile & garden pottery: CAD drawings; color matching.
Write in No. 131

Haddonstone (USA), Ltd.
856-931-7011; Fax: 856-931-0040
www.haddonstone.com
Bellmawr, NJ 08031

U.S.- & British-based manufacturer of landscape ornament & architectural cast stonework: mantels, fountains, gazebos, balustrades, sculpture, columns, capitals, porticoes, cornices, molding, trim, molded panels & more; custom components.
Write in No. 4020

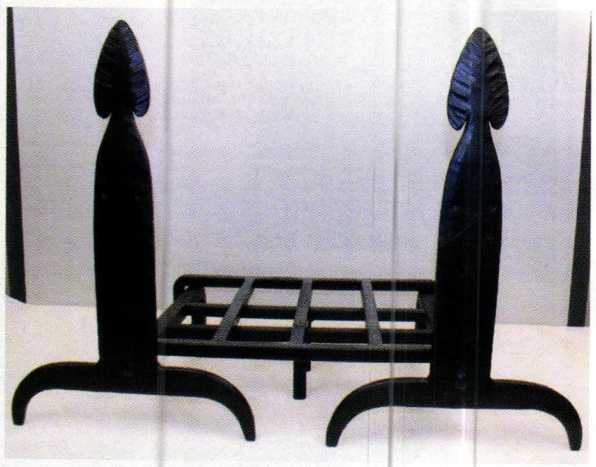
This chimney piece from Haddonstone, designed in the style of Robert Adam, incorporates legs in the form of Ionic columns supporting a mantel with swags, medallions and a dentilled cornice.

Jack Arnold - European Copper
800-391-0014; Fax: 918-494-0884
www.jackarnold.com
Tulsa, OK 74133

Manufacturer of custom copper chimney pots: 3 styles & 7 sizes; patina finish; UL listed; for masonry & pre-engineered fireplace systems.
Write in No. 1379

Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

Custom fabricator of door, window, gate, furniture, cabinet & shutter hardware: hand-forged steel, copper & bronze or cast bronze; repair, restoration & reproduction work; standard & custom weathervanes; fireplace screens & tools; grilles; catalog $5.



These arrowhead andirons and the matching grille were fabricated by Kayne & Son.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270

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www.klitsas.com
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Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
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207-363-7924; Fax: Same as phone
www.archcarving.com
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Custom wood carver: architectural, ornamental & nautical elements; furniture, mantels, molding, capitals & signage; wood turnings; any style & wood; model making & antique carving restoration.
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Navasota, TX 77868

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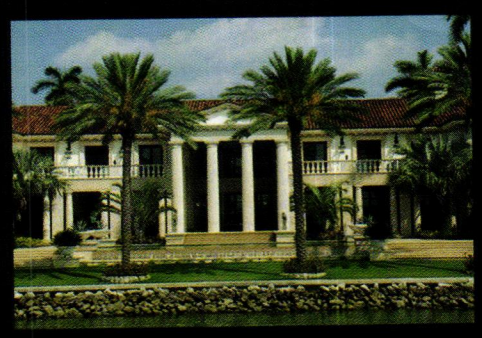

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Vintage Woodworks
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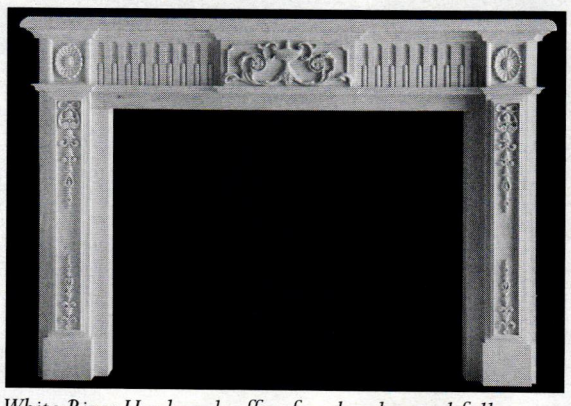
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061

White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

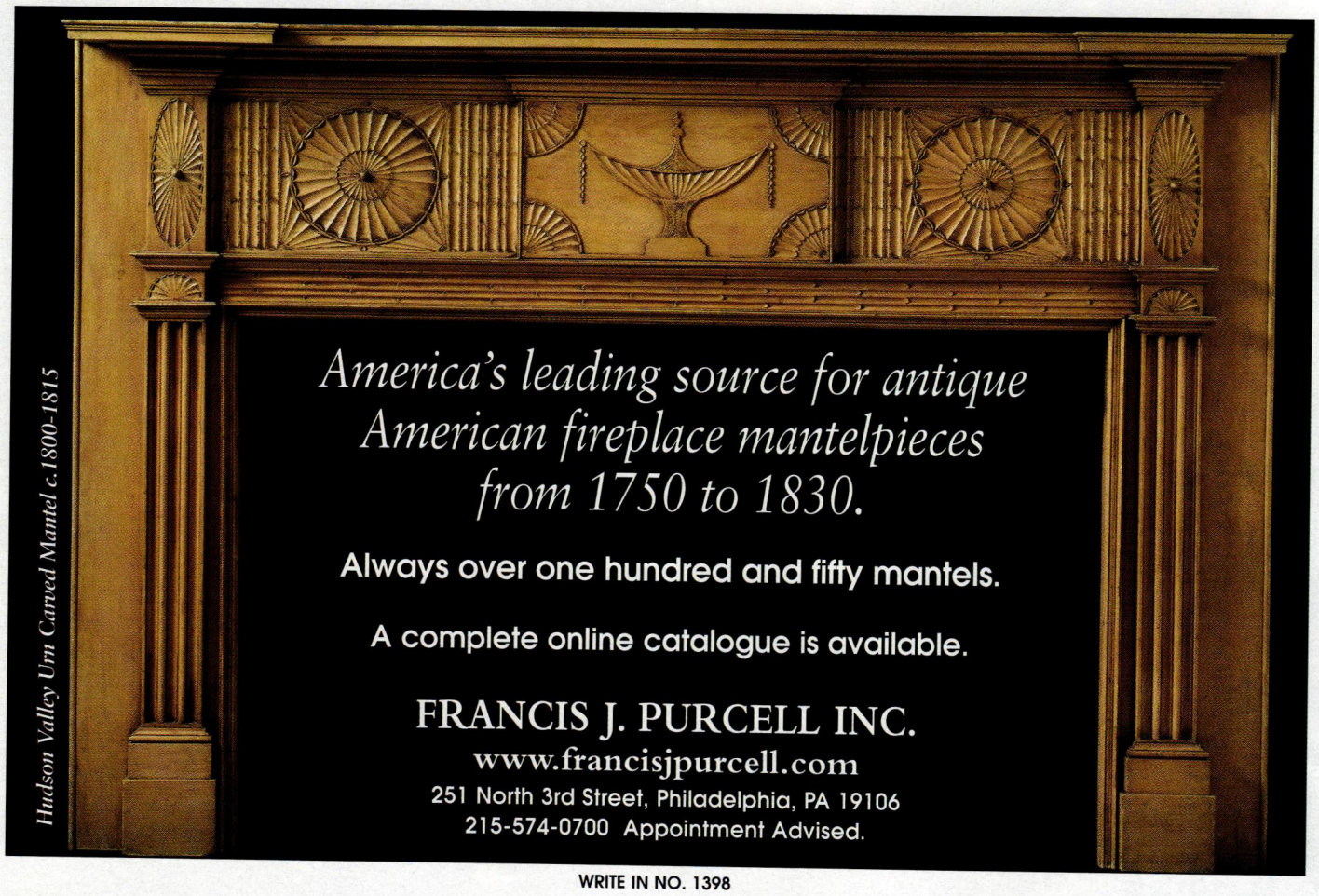
Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, finials, mantels & range hoods in stock.
Write in No. 1099



White River Hardwoods offers four hand-carved full-surround mantels and six mantel shelves in unfinished lindenwood, ready-to-paint or stain.

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator & installer of ornamental metalwork: gates, railings, balustrades, doors, lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.
Write in No. 1223



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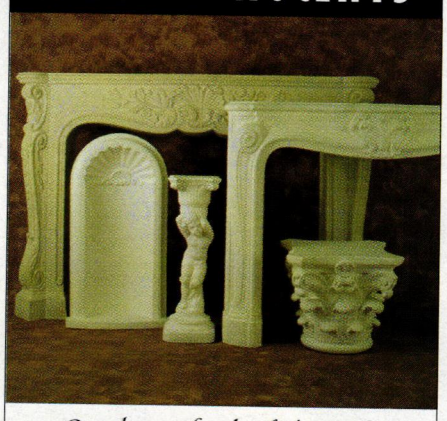

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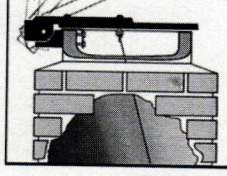

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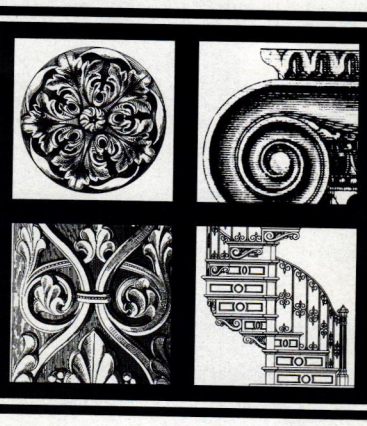

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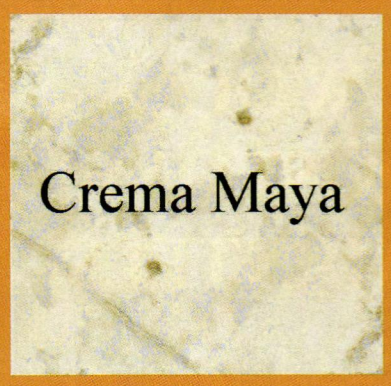

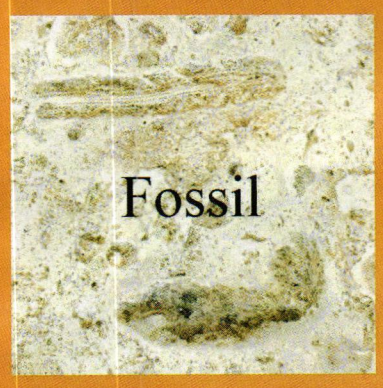

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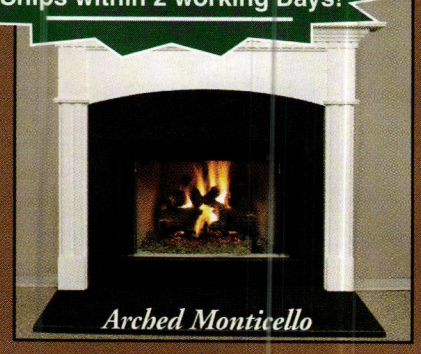
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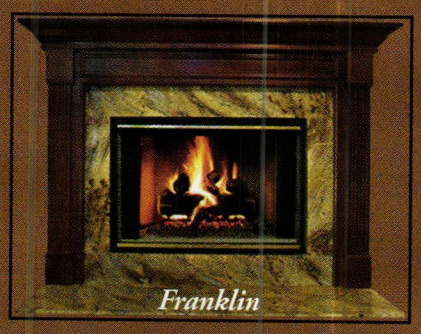
Aegean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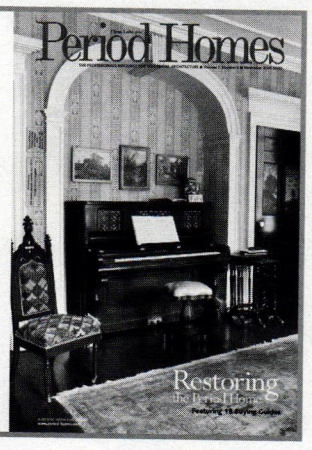

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Stairs & Railings

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www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components & more.
Write in No. 5008

Arcways, Inc.
800-558-5096; Fax: 920-725-2053
www.arcways.com
Neenah, WI 54957

Supplier & installer of staircases: monumental, straight, circular, curved, spiral, S-shaped, skewed & elliptical stairs; handrails & other stair parts; all wood species; other related millwork.

Bendix Architectural Products Inc.
800-526-0240; Fax: 800-423-6349
www.bendixarchitectural.com
Englewood, NJ 07631

Manufacturer & distributor of machine-carved decorative wood moldings & ornament & hand-carved elements: corbels, onlays, drops, stair parts, legs & corner posts; American maple, cherry & red oak, basswood & alder; custom carving upon request.
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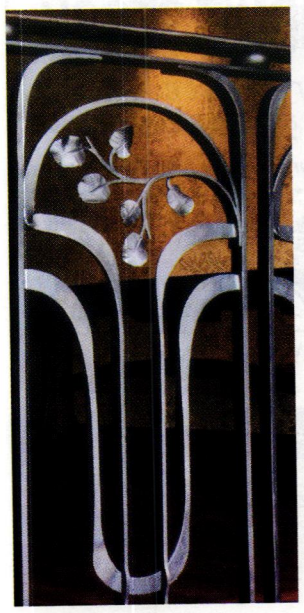
Distributor of architectural metal & components for gates, railings, stairways & balconies in steel, stainless steel & brass: gate hardware; cantilever gate systems; reproductions & custom orders; machinery & specialty items.
Write in No. 264



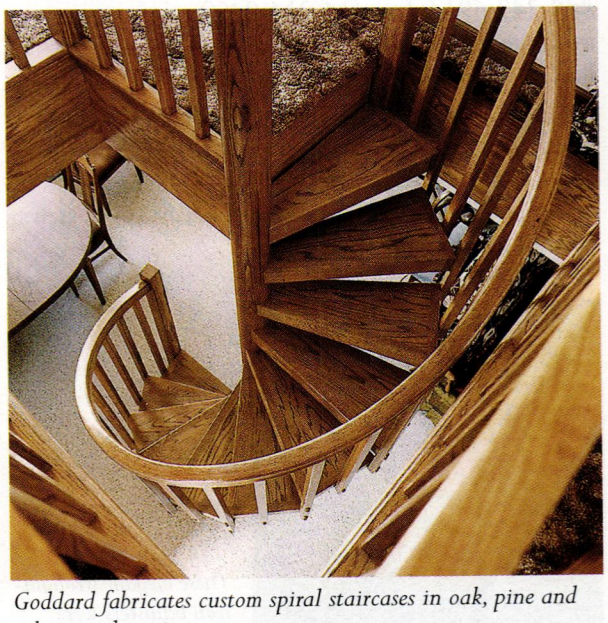
This forged-iron panel was fabricated by Fine Architectural Metalsmiths.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10950

Custom fabricator of ironwork: restoration & refitting; lighting, railings, grilles, fireplace tools, kitchen equipment & more; forged iron, stainless steel, aluminum & bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640

Goddard Spiral Stairs
800-536-4341; Fax: 785-689-4303
www.spiral-staircases.com
Logan, KS 67646

Custom fabricator of all types of spiral stairs: steel, steel/wood or all-wood; custom railing & wood stair parts.
Write in No. 4780



Goddard fabricates custom spiral staircases in oak, pine and other wood species.

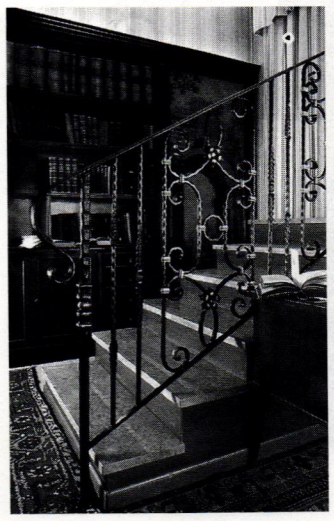
Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

Designer & custom fabricator of ornamental metalwork: benches, columns, balustrades, lighting, gazebos, grilles, doors, windows, skylights, range hoods & more; cast iron, bronze, aluminum & wrought iron/steel; many styles; restoration services.
Write in No. 1210

This bronze staircase was custom fabricated by Historical Arts & Casting for a residence in Sacramento, CA.

King Architectural Metals
800-542-2379; Fax: 800-948-5558
www.kingmetals.com
Dallas, TX 75228

Wholesale supplier of ornamental & architectural metal components: for wrought-iron staircases, handrails, gates, fences, mailboxes, doors, screens, awnings & fireplace screens; cast-iron, aluminum & plastic finials.
Write in No. 270



The balusters of this stair railing were supplied by King Architectural.

Pacific Columns
800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
Brea, CA 92821

Supplier of interior & exterior columns: roped, belly, carved, high relief, embossed & octagonal; up to 36-in. dia. & 36-ft. lengths; capitals, pilasters, balustrades & porch posts; wood, FRP fiberglass & polymer window trim.
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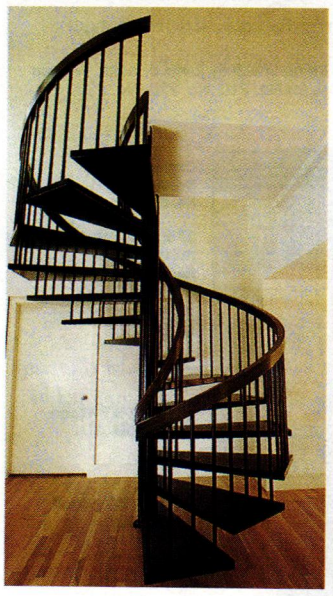
Schwartz's Forge & Metalworks, Inc.
315-841-4477; Fax: 315-841-4694
www.schwartzsforge.com
Deansboro, NY 13328

Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
Write in No. 1218

This railing with artful scrollwork was custom fabricated by Schwartz's Forge.

Stairways, Inc.
800-231-0793; Fax: 713-680-2571
www.stairwaysinc.com
Houston, TX 77018

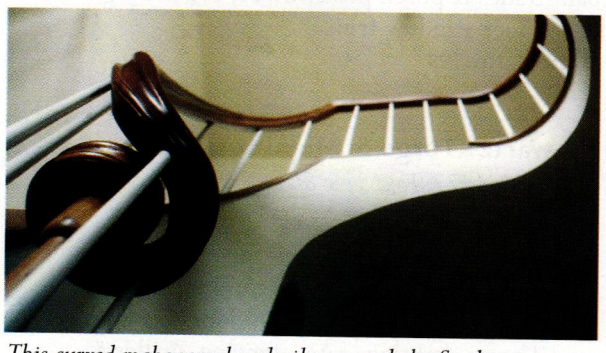
Manufacturer of metal & wood staircases: straight, curved & spiral; metal stair parts & treads, balusters/railings & newel posts; brass, steel, bronze & aluminum; custom fabricated or kits; any size; ships worldwide.
Write in No. 4870



This custom 6½-ft.-dia. stair with oak treads and open risers was manufactured by Stairways.

Sterling Staircase & Handrail
802-253-6339; Fax: 802-253-7652
www.sterlingstaircase.com
Stowe, VT 05672

Designer, fabricator & installer of staircases, handrails, newels & fittings: continuous-curved handrails; carvings & turnings to 9 ft. long & 3 ft. in dia.; straight, curved, circular & spiral stairs; custom turnings & balusters.
Write in No. 547



This curved mahogany handrail was made by Sterling Staircase & Handrail.

Superior Moulding, Inc.
800-473-1415; Fax: 818-376-1314
www.superiormoulding.com
Van Nuys, CA 91411

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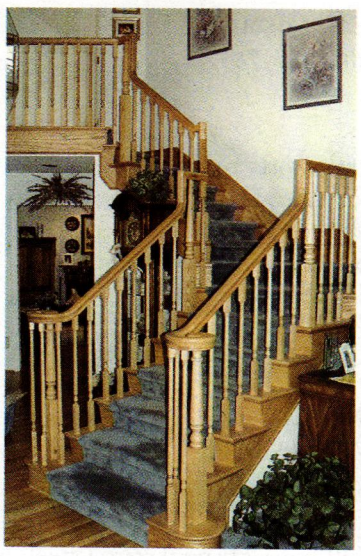
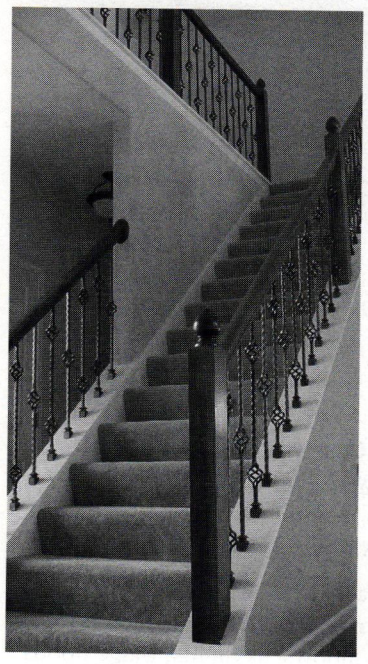
Write in No. 138



Stock newel posts, balusters and handrails from Superior Moulding can be used to create stairways for any location.

The Wagner Companies
888-243-6914; Fax: 414-214-0450
www.wagnercompanies.com
Butler, WI 53007

Supplier of ornamental metalwork: handrail moldings & fittings, posts, balustrades, forged components & panels; decorative castings & stampings; ornamental hollow balls & hemispheres; spiral stairs; custom bending for railings.
Write in No. 941



These elegant wrought-iron balusters were supplied by The Wagner Companies.

The Wood Factory
936-825-7233; Fax: 936-825-1791
111 Railroad St.
Navasota, TX 77868

Manufacturer of historically correct Victorian millwork: interior & exterior doors & stair parts; screen doors, porch posts, newel posts, rails, balustrades, brackets, capitals, custom mantels, siding & gazebos.
Write in No. 7120

Turnings Unlimited
937-588-4050; Fax: 937-588-4051
www.turningsunlimited.com
Latham, OH 45646

Manufacturer of porch & stair parts: balusters, newels & turnings; new & exact reproductions of any part, picture or design; fluted, spiral & rope designs.
Write in No. 327

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
Write in No. 1061

Wiemann Ironworks
918-592-1700; Fax: 918-592-2385
www.wiemanniron.com
Tulsa, OK 74104

Designer, fabricator & installer of ornamental metalwork: gates, railings, balustrades, doors, lighting, fencing, gazebos, grilles, hardware, fireplace tools & arbors; cast & wrought bronze, aluminum, iron & steel; since 1940.
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This forged-iron railing and polished-bronze cap rail were designed, fabricated, finished and installed by Wiemann Ironworks.

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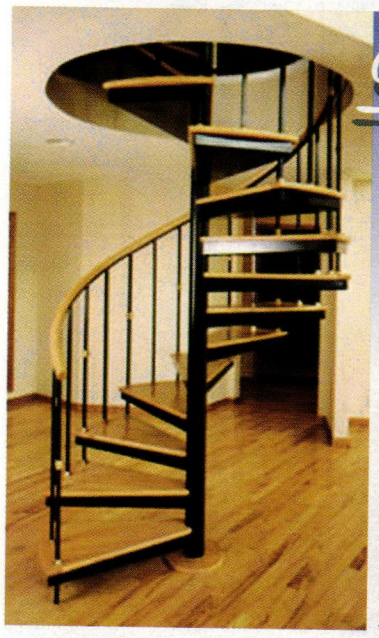

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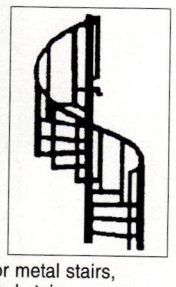

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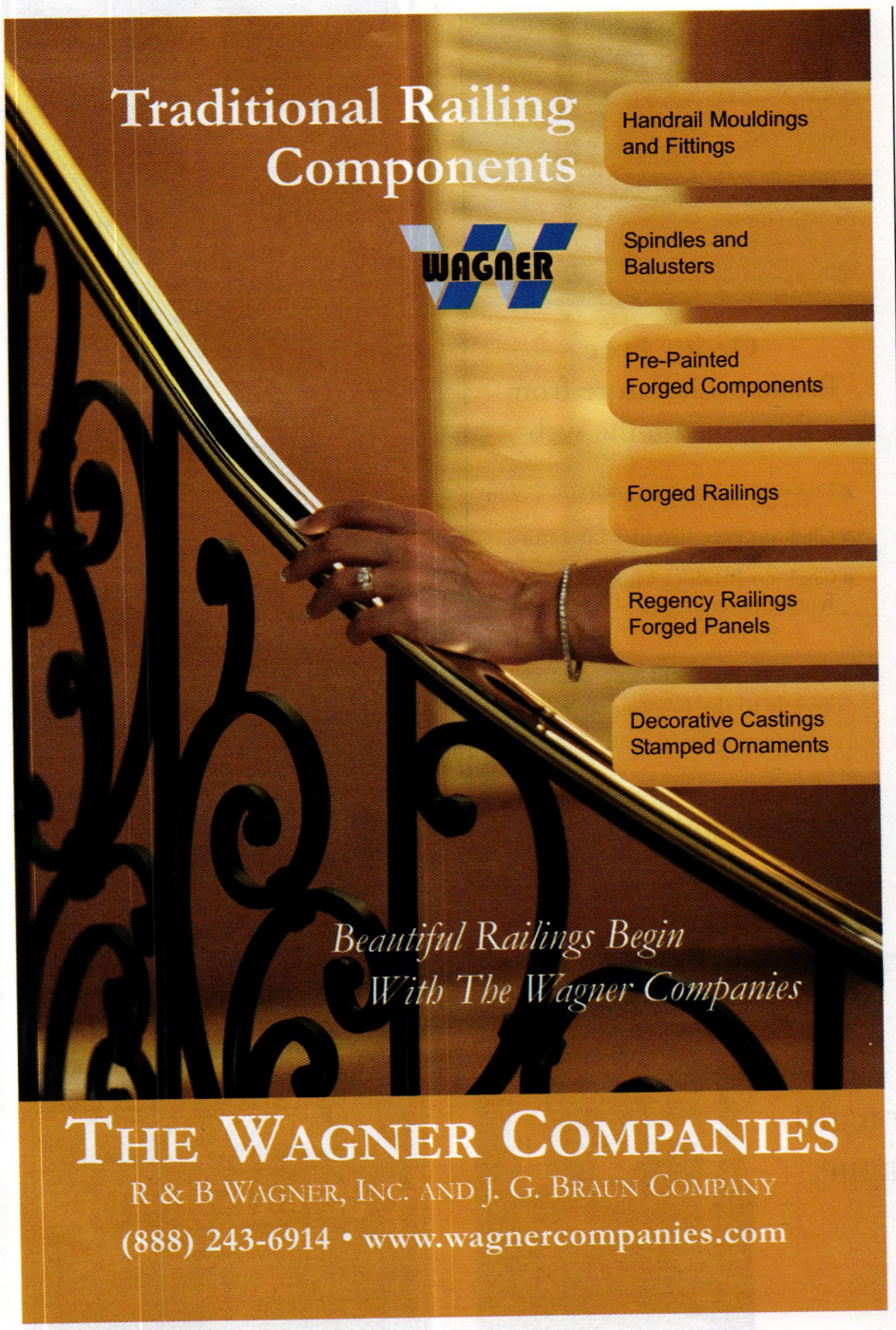

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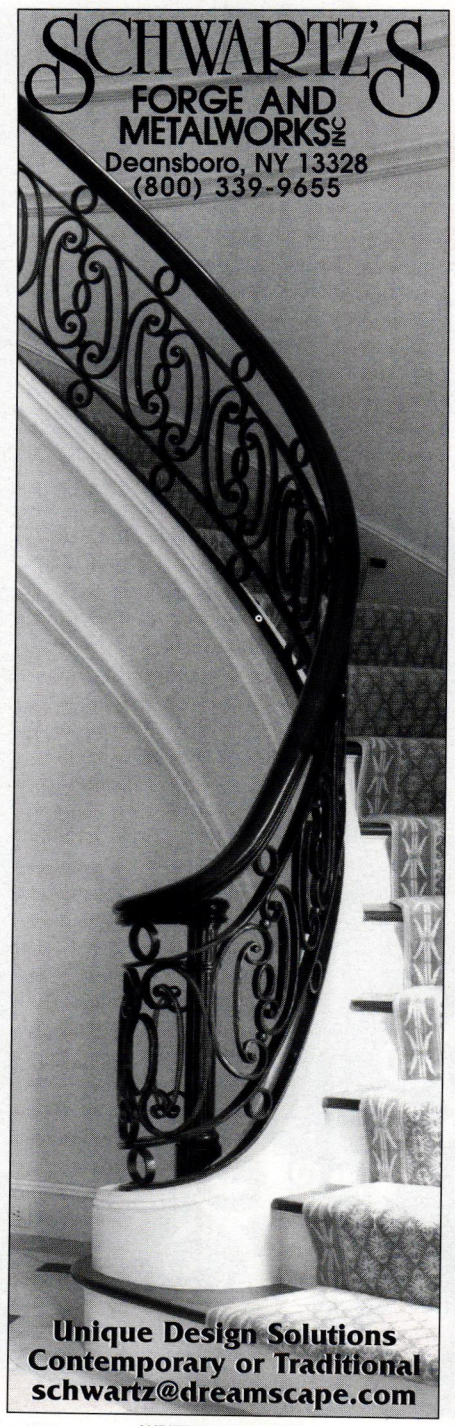

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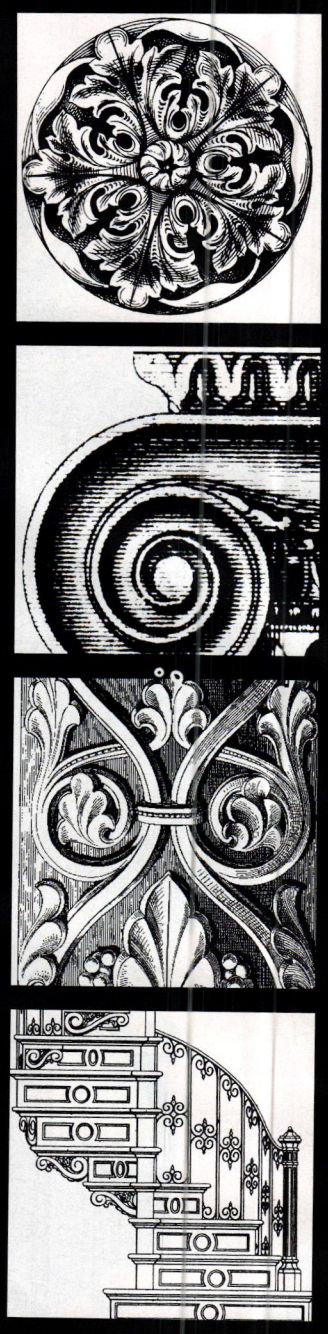

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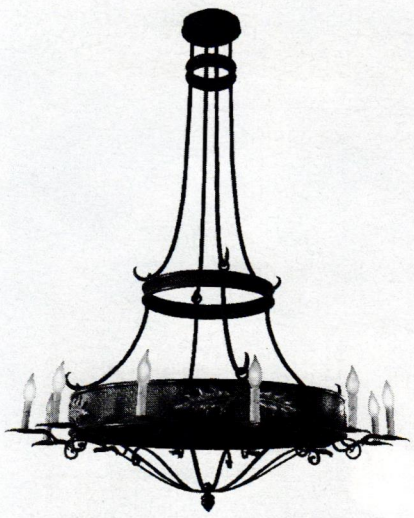

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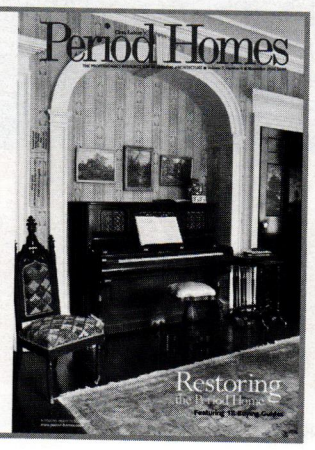

Registers, Grilles & Radiators

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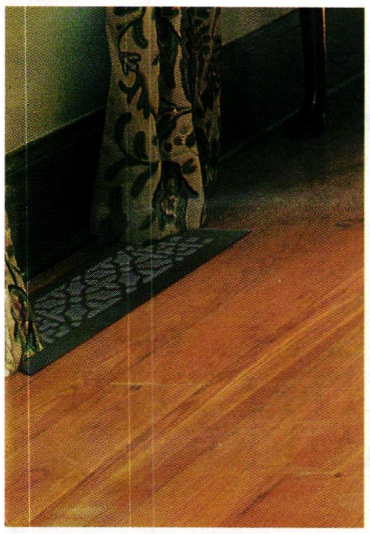
Acorn Forged Iron
508-339-4500; Fax: 508-339-0104
www.acornmfg.com
Mansfield, MA 02048

Manufacturer of Early American-style hand-forged iron registers & grilles & iron & stainless-steel door hardware: latches, door knockers, pulls & more; garage, shutter, furniture & wood-gate hardware; Tremont steel-cut nails for restoration projects.
Write in No. 1690



Cast-iron grilles and registers are available from Acorn Forged Iron in many styles.

Architectural Grille
718-832-1200; Fax: 718-832-1390
www.archgrille.com
Brooklyn, NY 11215

Supplier of grilles: custom perforated & linear bar; aluminum, brass, bronze, stainless steel & steel; variety of finishes; stock sizes; water-jet & laser cutting.
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A wide selection of grille patterns is offered by Architectural Grille in thicknesses ranging from ¼ to 1 in.

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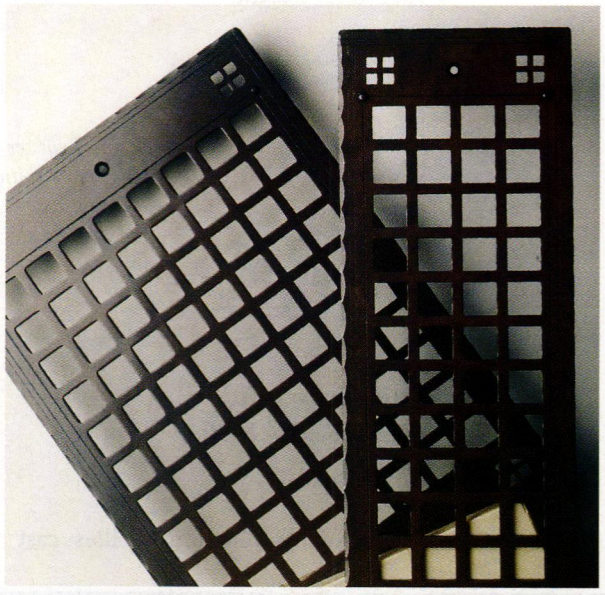

These Arts and Crafts-style grilles are manufactured in hand-hammered copper by Craftsmen Hardware.

Fine Architectural Metalsmiths
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Historical Arts & Casting, Inc.
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Kayne & Son Custom Hardware, Inc.
828-667-8868; Fax: 828-665-8303
www.customforgedhardware.com
Candler, NC 28715

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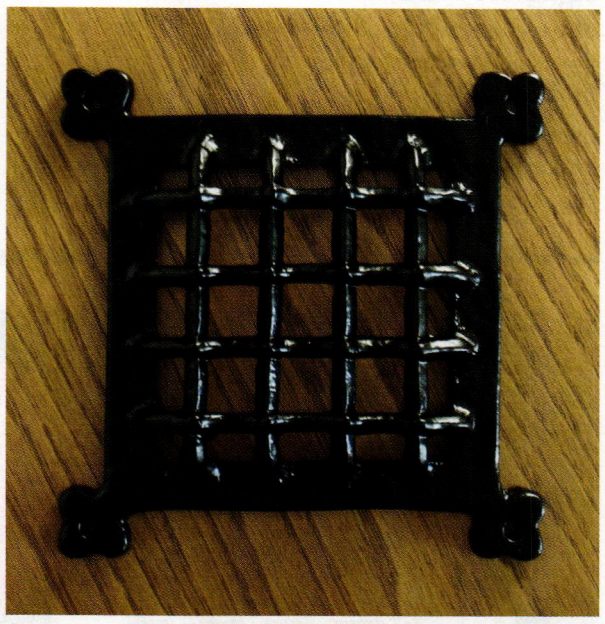

This 6-in. door grille, model #2176 from Maguire Iron, was handmade from malleable iron.

Monarch Products Co.
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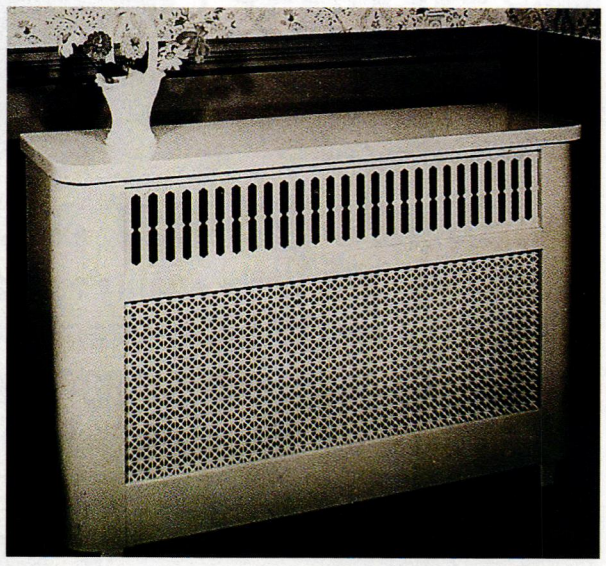

The Groton model from Monarch Products is made of heavy-gauge steel combined with fine grille work.

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Custom fabricator of architectural metalwork: straight, spiral & curved stairs; doors, railings, newel posts, lighting, gates, fencing, grilles & fountains; forged bronze, Monel, steel & stainless steel; restoration work.
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This solid-brass floor register from Signature Hardware has intertwining heart-shaped elements, and is available in six finishes.

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www.signaturehardware.com
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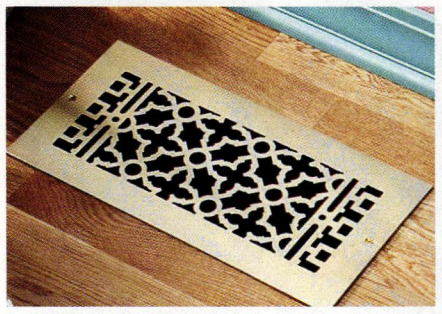

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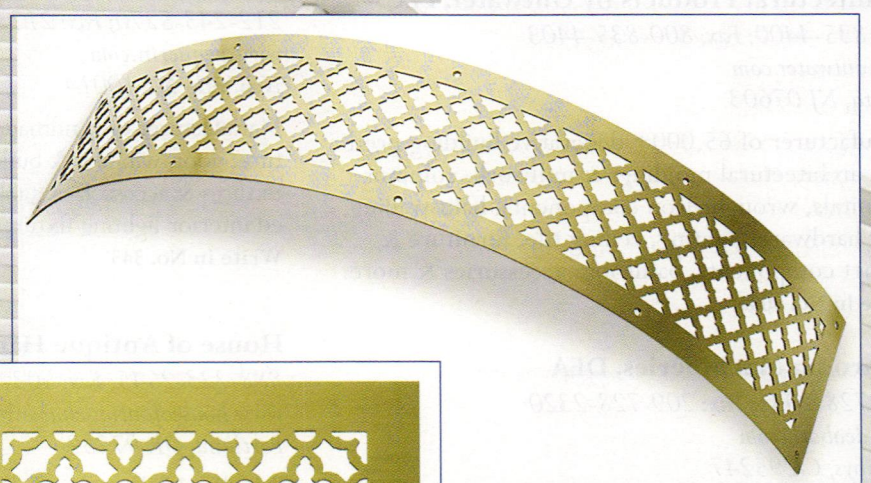

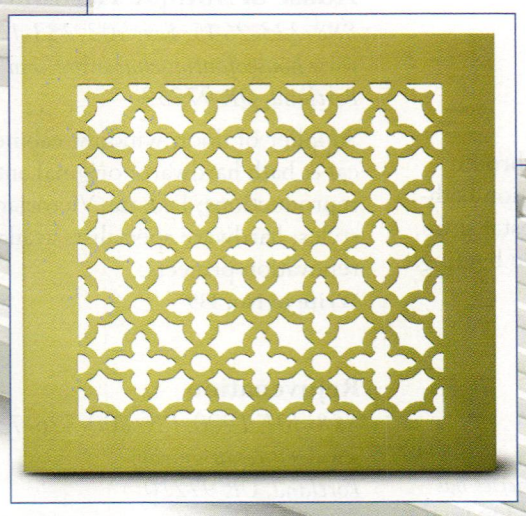

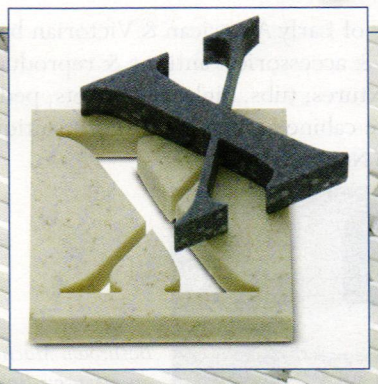

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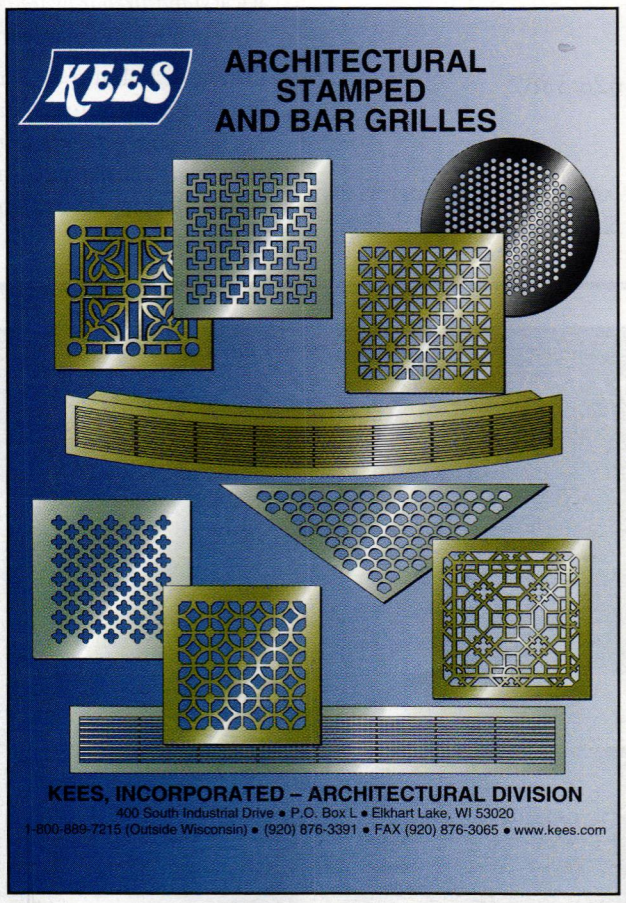

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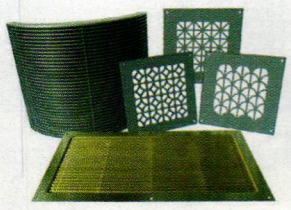

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The Period Bath

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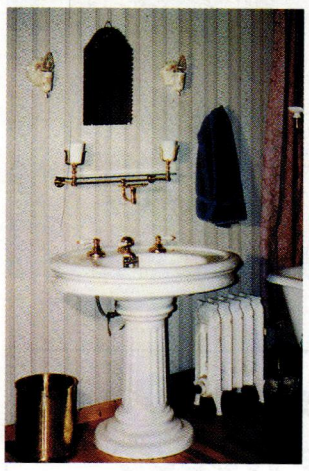
Architectural Products by Outwater, LLC
800-835-4400; Fax: 800-835-4403
www.outwater.com
Bogota, NJ 07603

Manufacturer of 65,000+ decorative building products: architectural moldings & millwork, columns & capitals, wrought-iron components, balustrading, door hardware, lighting, ceiling tile, furniture & cabinet components, bathroom accessories & more.
Write in No. 5008

Bathroom Machineries, DEA
209-728-2031; Fax: 209-728-2320
www.deabath.com
Murphys, CA 95247

Supplier of Early American & Victorian bathroom fixtures & accessories: antique & reproduction bathroom fixtures; tubs, high-tank toilets, pedestal sinks, medicine cabinets, mirrors & more; antique lighting.
Write in No. 1725



Bathroom Machineries has an extensive line of pedestal sinks and restored faucets and valves.

Brandt, Sylvan LLC
717-626-4520; Fax: 717-626-5867
www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
Write in No. 3950

Guerin, P.E.
212-243-5270; Fax: 212-727-2290
www.peguerin.com
New York, NY 10014

Manufacturer of handmade period hardware: furniture, door, window & builders' hardware; bathroom fixtures & accessories; tables & objets d'art; handcrafted interior lighting fixtures; since 1857; catalog $25.
Write in No. 343

House of Antique Hardware
888-223-2545; Fax: 503-233-1312
www.houseofantiquehardware.com
Portland, OR 97232

Supplier of door, window, cabinet, furniture, electrical & bath hardware: original antique & vintage reproductions; Federal, Victorian & Arts & Crafts styles; hardware specialists available to assist with renovation projects.
Write in No. 339

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Write in No. 7630

Signature Hardware
866-475-9707; Fax: 859-431-4012
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic kitchen & bath items: bathtubs, porcelain sinks, brass faucets, shower rods & rings; mailboxes; floor registers & air returns; decorative door & window hardware; electric & gas lighting.
Write in No. 576

This 67-in. cast-iron slipper tub from Signature Hardware has a gracefully curved body and lion's-paw feet.

The Bath Works, Inc.
931-381-5711; Fax: 931-381-5712
www.thebathworks.com
Columbia, TN 38401

Manufacturer & importer of rare & antique bathtubs from France & England: reproduction & antique/original fixtures, clawfoot & period tubs, faucets, period sinks & toilets & reproduction bath hardware; restored by hand.

The Nanz Company
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www.nanz.com
New York, NY 10013

Designer & manufacturer of period-style door, window & cabinet hardware: Gothic to Modern; specialized finishes; bathroom fittings & accessories; works directly with architects, designers & builders; consultation, specification & restoration services.
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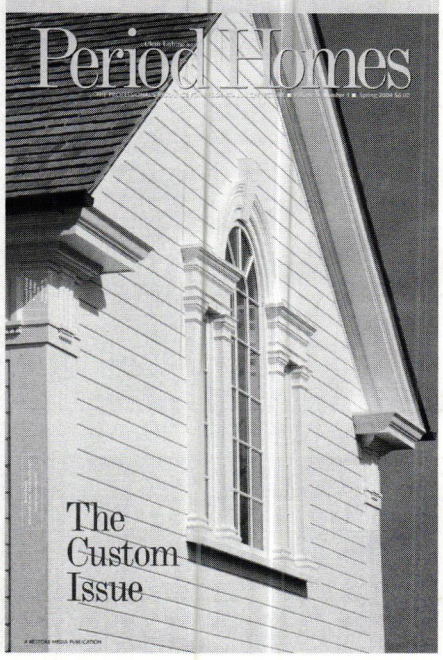

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www.bearwoodworks.com
Spencertown, NY 12165

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Brandt, Sylvan LLC
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www.sylvanbrandt.com
Lititz, PA 17543

Supplier of 18th- & 19th-century building materials salvaged from old houses & barns: columns, doors, mantels, sinks & bathtubs; antique & resawn flooring; antique heart pine, ancient oak, chestnut, white pine & hemlock; radiators; since 1960.
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Brusso Incorporated
212-337-8510; Fax: 212-337-9840
www.brusso.com
New York, NY 10013

Designer & manufacturer of precision cabinetry hardware suitable for commercial & residential use; available for immediate shipment.
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Canterland of Mexico
800-567-8608; Fax: 818-907-0343
www.canterlandmex.com
Pacific Palisades, CA 90272

Custom fabricator of architectural stone carvings: mantels, fountains, columns, capitals, door & window frames, countertops & more; Crema Maya, Ticul & Coquina stone; manufactured in the Yucatan Peninsula.
Write in No. 1527

Christopher Peacock Cabinetry
203-388-4100; Fax: 203-388-4110
www.peacockcabinetry.com
Norwalk, CT 06851

Manufacturer, distributor, designer & restorer of handcrafted kitchen cabinetry: custom & standard designs available.

Corsi Cabinet Co.
317-786-1434; Fax: 317-786-7108
6111 Churchman Bypass
Indianapolis, IN 46203

Designer & manufacturer of custom cabinetry for kitchens, baths & other rooms; special woods & finishes.

This repousse copper range hood by Fine Architectural Metalsmiths has a William Morris-inspired oak pattern in the arched panel.

Fine Architectural Metalsmiths
845-651-7550; Fax: 845-651-7857
www.iceforge.com
Chester, NY 10950

Custom fabricator of ironwork: restoration & refitting; lighting, railings, grilles, fireplace tools, kitchen equipment & more; forged iron, stainless steel, aluminum & bronze; hand- & hot-forge work; patination; design through installation services.
Write in No. 2640

This striking cast-iron kitchen range was supplied by Good Time Stove.

Good Time Stove Co.
413-268-3677; No fax
www.goodtimestove.com
Goshen, MA 01032

Supplier of antique kitchen ranges & heating stoves: ca. 1840-1930; restored enamel, cast iron, wood & wood/gas combos; electric conversions; wood- & gas-burning fireplaces & stoves.
Call for more information.

Historical Arts & Casting, Inc.
800-225-1414; Fax: 801-280-2493
www.historicalarts.com
West Jordan, UT 84088

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Write in No. 1210

This rustic copper kitchen hood was designed and fabricated by Historical Arts & Casting.

Lumber Liquidators, Inc.
800-FLOORING; Fax: 757-566-0621
www.lumberliquidators.com
Toano, VA 23168

Manufacturer of hardwood flooring: exotic & domestic wood; Bellawood comes with a 50-year warranty; cork flooring; grilles; maple & cherry butcher blocks; 75 locations nationwide.
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Omega Cabinetry
319-235-5700; Fax: 319-235-5819
www.omegacabinetry.com
Waterloo, IA 50703

Manufacturer of custom kitchen cabinetry; maple, cherry, red birch, pecan, oak, quartersawn oak, alder & walnut; variety of stains & finishes; custom doors.

This kitchen features oak and maple cabinets manufactured by Omega Cabinetry.

Rejuvenation
888-401-1900; Fax: 800-526-7329
www.rejuvenation.com
Portland, OR 97210

Manufacturer of period-style lighting & hardware: door, bath, window & cabinet hardware; Victorian, Colonial Revival, Neoclassical, Arts & Crafts, Art Deco & Atomic Age; 12 finishes; direct delivery.
Write in No. 7630

This adjustable custom pot-rack system was handcrafted by Shop Tin Lighting & Design.

Shop Tin Lighting & Design
336-679-7179; Fax: 336-677-0400
www.shoptin.com
Yadkinville, NC 27055

Manufacturer & designer of interior & exterior gas & electric lighting: table lamps, wall sconces, pendants, chandeliers & wall & ceiling lanterns; exterior post-mounted lanterns; photometric site-specific design; pot racks.
Write in No. 1411

Signature Hardware
866-475-9707; Fax: 859-431-4012
www.signaturehardware.com
Erlanger, KY 41017

Direct distributor of traditional cast-iron & acrylic kitchen & bath items: bathtubs, porcelain sinks, brass faucets, shower rods & rings; mailboxes; floor registers & air returns; decorative door & window hardware; electric & gas lighting.
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The Delilah Deck Mount Bridge Faucet is available from Signature Hardware.

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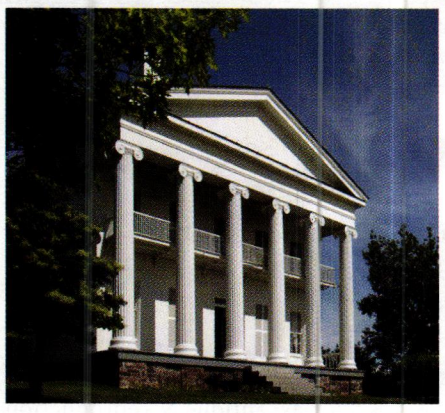

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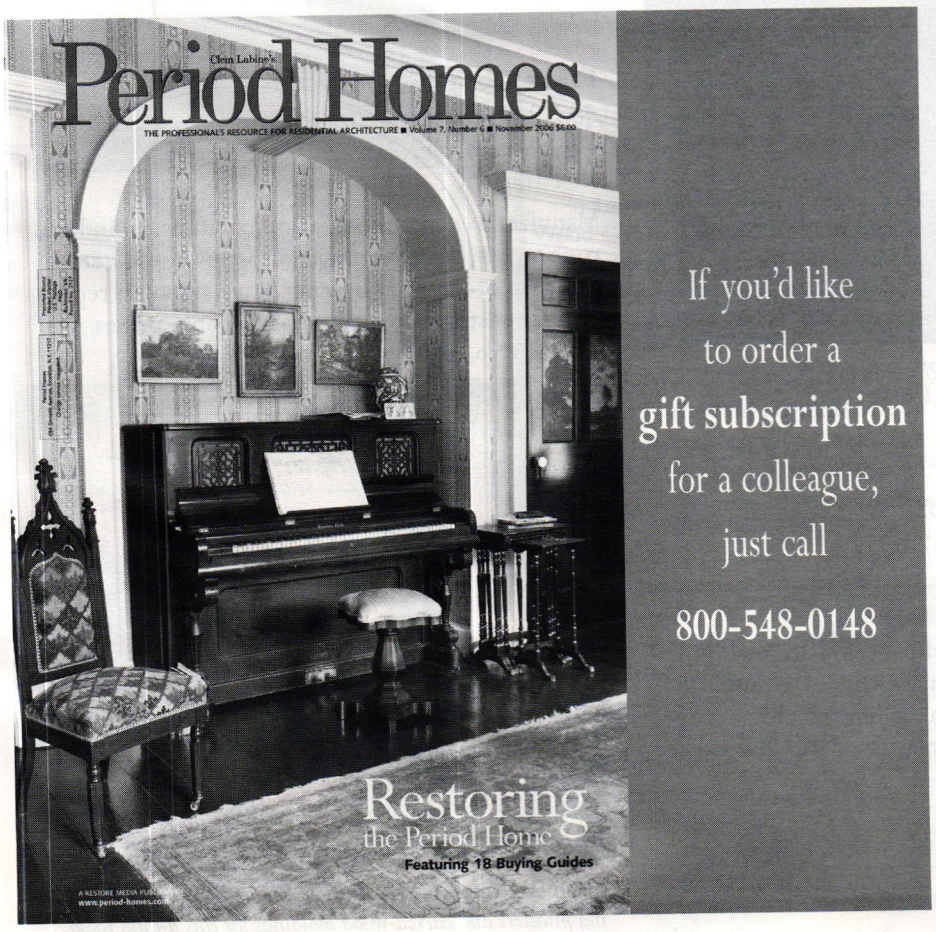

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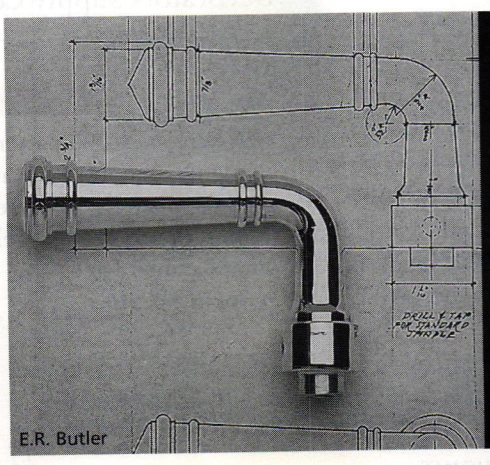

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Supplier of more than 3,000 flexible & rigid moldings, spot decorations, simulated wood carvings & more: polymer window trim, ceiling medallions, columns & more; custom casting & mold-making capabilities; restoration casting.
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610-756-6187; Fax: 610-756-6171
www.historicdoors.com
Kempton, PA 19529

Custom manufacturer of wood windows & doors: circular casings & moldings; restoration & period-style construction; garage doors.
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Historic Doors fabricated the millwork and paneling for the interior of this house.

IntriG
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www.intrig.net
New Carlisle, OH 45344

Manufacturer of wainscoting milled out of furniture-grade MDF: custom & standard panels; up to 12-ft. sections.
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This Dublin-style wainscoting is from IntriG.

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Custom sculptor & carver of wood architectural elements: interior & exterior; furniture in all period styles; capitals, mantels, moldings & specialty carvings.
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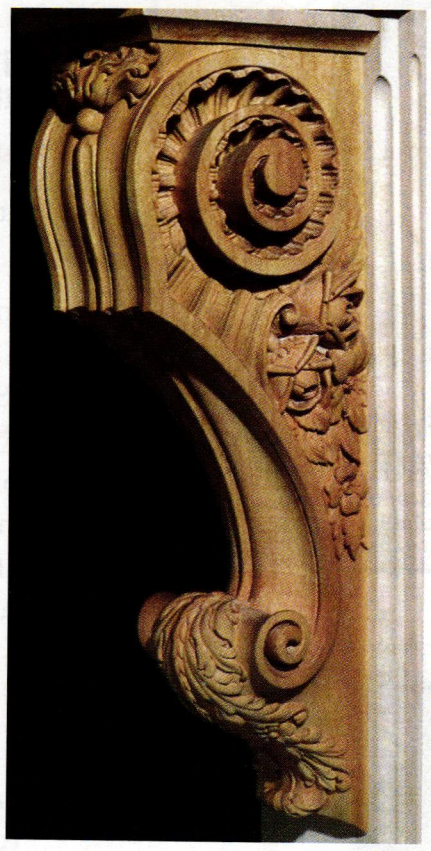

This ornate wood corbel is the work of master carver Dimitrios Klitsas.

Michael A. Dow Architectural Woodcarving
207-363-7924; Fax: Same as phone
www.archcarving.com
York, ME 03909

Custom wood carver: architectural, ornamental & nautical elements; furniture, mantels, molding, capitals & signage; wood turnings; any style & wood; model making & antique carving restoration.
Call for more information.

Michael A. Dow created these two red oak valences; one is 8 ft. long and the other is 7½ ft. long.

New England Woodturners
860-742-9843; Fax: Same as phone
www.newenglandwoodturners.com
Andover, CT 06232

Manufacturer of custom wood stair components: balusters & columns up to 16 ft.; Victorian porch posts, newel posts, large turnings, twists, reeding & fluting; any wood species; suitable for paint or stain.
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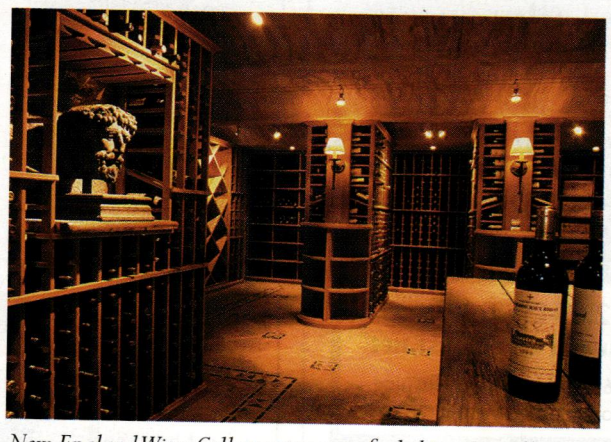

New England Wine Cellars custom crafted this wine cellar, providing the shelving and racks.

Pacific Columns
800-294-1098; Fax: 714-630-4549
www.pacificcolumns.com
Brea, CA 92821

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www.poxywood.com
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Write in No. 1496

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www.seppleaf.com
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Distributor of gilding & decorative-painting materials: gold, silver & metal leaf; gilding tools; Kolcaustico Venetian plaster, surface knives, Mixol Universal Tints, Liberon Black Bison paste waxes, wood finishing products & more.
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Available in many colors, Sepp Leaf Products' Liberon frame filler sculpting wax can be used to touch up any intricately carved wood surface.

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www.sterlingstaircase.com
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Superior Moulding, Inc.
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www.superiormoulding.com
Van Nuys, CA 91411

Supplier of standard & custom moldings & more: embossed, sculpted & polyfoam moldings; columns, capitals, ceiling medallions, niches, domes, corbels, windows, doors, stair parts, hardwood flooring & more.
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This elephant corbel was fabricated by Superior Moulding.

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Turnings Unlimited specializes in the replication of turnings from samples or prints.

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Manufacturer of porch & stair parts: balusters, newels & turnings; new & exact reproductions of any part, picture or design; fluted, spiral & rope designs.
Write in No. 327

Vintage Woodworks
903-356-2158; Fax: 903-356-3023
www.vintagewoodworks.com
Quinlan, TX 75474

Supplier of Victorian millwork: western red cedar shingles, porch parts, columns, turned & sawn balusters, railings, brackets, gazebos, cornices, corbels, spandrels, mantels, storm & screen doors & more.
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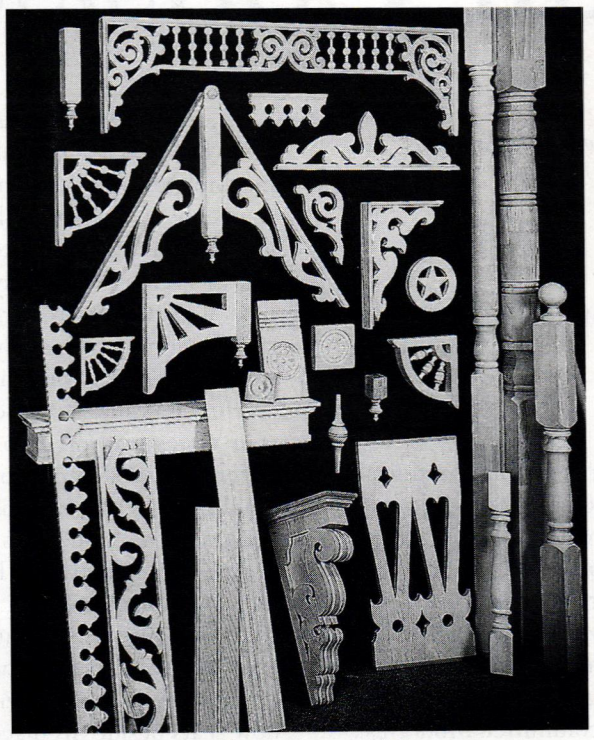
Vintage Woodworks offers a selection of Victorian-style trim that can be used in interior or exterior applications.

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Weston, MO 64098

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White River Hardwoods-Woodworks
800-558-0119; Fax: 479-444-0406
www.mouldings.com
Fayetteville, AR 72701

Manufacturer of architectural millwork: Mon Reale moldings, authentic hand-carved line of adornments for cabinetry & furniture in linden, cherry & maple; lineals, finials, mantels & range hoods in stock.
Write in No. 1099

Stock carved-wood ornament is available from White River Hardwoods-Woodworks in maple and cherry.

Windsor Mill
888-229-7900; Fax: 707-838-8704
www.windsorone.com
Cotati, CA 94931

Manufacturer of historically inspired Moldings Collection: whole-room style concept in Greek Revival, Classical, Craftsman & Colonial Revival styles; engineered wood board siding, end & edge glued, finger jointed & double primed.

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For clients with a spectacular site on a prairie in eastern Washington, Thomas L. Bosworth designed a patina-friendly wood-sided house with a lighthouse-shaped outbuilding, which serves not only as a lookout, but also as a wine cellar and sleeping area.

Coastal Consistency

Building with Light in the Pacific Northwest: The Houses of Thomas L. Bosworth, Architect

by Erika Rosenfeld

ORO editions, Philadelphia, PA; 2007

322 pp.; 500 color photographs and 200 b&w drawings; $75

ISBN 978-0977-46726-0

Reviewed by Eve M. Kahn

For clients privileged enough to own a few acres on coastlines or prairies in the state of Washington, the go-to architect for low-key, woodsy non-McMansions is Thomas L. Bosworth. At age 77, he runs a 40-year-old Seattle practice (since 2004 it has been a partnership with architect Steve Hoedemaker). Although really more of a giant promotional brochure, *Building with Light in the Pacific Northwest: The Houses of Thomas L. Bosworth, Architect*, explains how the Pacific Northwest designer has resisted the Microsoft-era temptations to overwhelm landscapes.

Bosworth has also resisted temptations to be a committed Modernist – the career track he set upon in the late 1950s as a star student at Yale's architecture school. An Ohio native of Puritan ancestry, Bosworth came under the Yale spell of Paul Rudolph, Gordon Bunshaft and Louis Kahn. After graduation in 1960, Bosworth took a job with Eero Saarinen and helped design the TWA Terminal at New York City's JFK Airport. In 1968, he moved to Seattle to head the architecture department at the University of Washington while designing a timber-columned, wood-clad campus for Pilchuck Glass School. Once settled in Washington, Bosworth seems to have never again put up a curtain wall where shingles or clapboard would do. He credits this permanent shift toward traditionalism partly to his father and grandfather, who had been professors and Classical scholars at Oberlin College in Ohio. As architectural theorist Max Jacobson (a co-author of Chris-topher Alexander's 1977 *A Pattern Language*) points out in this volume's introduction, Bosworth had grown up in an 1855 Greek Revival in Oberlin while "spending happy hours alone" in his family's "library-storehouse of ancient art, architecture, and texts."

In the 1970s and '80s, along with East Coast Postmodernist counterparts like Robert Venturi and Robert A.M. Stern, Bosworth helped re-introduce gables, porches and bays to avant-garde patrons of country houses. But unlike Venturi and Stern, whose styles have kept evolving (and, arguably, sometimes veered into blandness or kitsch), Bosworth has kept his palette extraordinarily narrow.

Since the 1990s, he has designed almost nothing but houses – more than 60 so far. All but a handful are in Washington. They are typically gabled with incomplete cornice returns, dormered, fronted-in porches with capital-less square piers, and bilaterally symmetrical along spines or crisscrossing axes. (The book is plentifully stocked with site and floor plans, elevations and sections.) Windows generally reach the floors and supplementing that flood of natural light are clerestories, transoms, skylights and monitors. Bosworth's commissions range greatly in scale, from cottages to compounds. His subtle variations on recurring themes make this book a page-turner.

He sometimes stretches porch steps the width of the house, and lets the stair edges trail off into the beach grass. He points room axes toward water views, of course, or more surprisingly toward hip-roofed folly outbuildings/guesthouses shaped like silos or lighthouses. To stimulate quick patinas on his structures, he applies weathering stain over cedar siding, and he's been known to leave gaps between concrete paving slabs so that weeds can root. Clients have returned to his office again and again for additions, but even at multi-structure estates, Bosworth keeps interiors cozy. His cedar-lined or whitewashed rooms resemble thrifty ship cabins; he tucks bookcases under loft beds, transoms over closet doors and window seats beside fireplaces. His architecture, as Jacobson writes, is "free of any trace of fussiness, coyness, or the overweening presence of an egocentric personality."

Bosworth's own summations of his work, however, are less straightforward and illuminating than Jacobson's. In the book's skimpy five-page Q&A with the architect, conducted by rhetorician Erika Rosenfeld, he sounds a little like a cryptic Zen master: "Architectural design involves a creative tension between the metaphoric and the literal, between image and reality." In the volume's detailed descriptions of 17 houses, filling up to two-dozen pages apiece, Rosenfeld herself tends toward fuzziness. "His houses emerge from and fulfill his understanding of what architecture is and what it is for," she writes, and reports that one Puget Sound cottage's axis "serves as a metaphor for the mediating and translating role of design and human habitation."

Completion dates of the 17 profiled projects span from 1981 to 2003. The book designers organized them, confusingly, by plan type rather than chronologically. The authors don't analyze any changes in the architect's thinking or practice over the decades, nor offer hindsight evaluations of his older designs, nor describe how subsequent owners have made fortunate or misguided alterations. For any readers not planning to actually hire Thomas L. Bosworth for their own country houses, this lush, static advertisement of a book best serves as a trove of timeless ideas for sunny, resourceful, vernacular-inspired architecture at spectacular sites. ■

Above: Gables, porches and bilaterally symmetrical fenestration are essential elements in Bosworth's canon. They are used here at the Tobin House at Gig Harbor on Puget Sound, WA.

Left: Bosworth designed a light-filled wood-paneled interior for the Norquist/Hays house on Orcas Island in Washington. The stairs lead to a gallery on three sides of the living room.

California Dreaming

California Romantica

by D.J. Waldie

Rizzoli International Publications, Inc., New York, NY; 2007

320 pp.; hardcover; more than 200 color photographs; $65

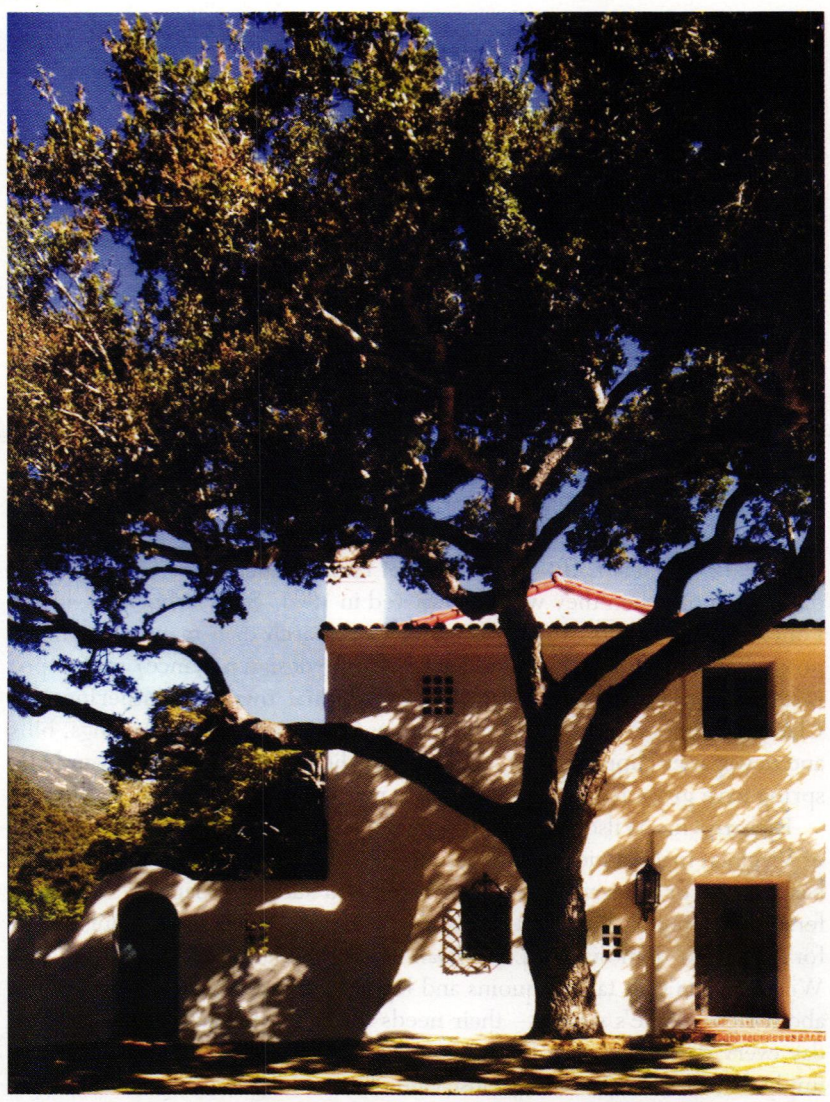
ISBN 978-0-8478-2975-0

Reviewed by Nicole V. Gagné

The Spanish Colonial Revival style, justly beloved throughout the 20th century, is royally celebrated in the splendid new book *California Romantica*, just released by Rizzoli International Publications. Toward the end of this handsome study, author D.J. Waldie emphasizes an important sensibility that is all too often overlooked in examinations of this style. "The past is an ambiguous guide in the houses in the Spanish Revival style," he writes. "Does the arrow of time point to the 18th century in Mexico or the 17th century in Spain or further back to the 11th century in Damascus? Surprisingly, the originators of the style said that the arrow pointed to the future, toward a cosmopolitan architecture made for California, freed from the rigidity of East Coast models, [which] would take from Mediterranean traditions and blend what was splendid and sheltering in them." The inspiration of the past is of course writ all over these beautiful structures.

The homes' forward-looking quality, equally vital to their existence, originated in the then new and provocative Mission style that had arisen in late-19th-century California. The Mission style embraced the Craftsman aesthetic and celebrated materials, designs and workmanship that were "simple, indigenous, traditional, and available," thus it could easily become "Hispano-Moorish" in character. By the time of San Diego's Panama-California International Exposition in 1915, architects had initiated a full-blown transition from Mission to Mediterranean, and called it the Spanish Revival style. Waldie notes the important slant architect Richard Requa gave this term, explaining that the climate, landscape and history of California could link it "to likely places in Spain, the Southern France, Italy, North Africa, and even Persia. But the Spanish Revival wasn't really a revival of anything, since nothing like this architecture had ever existed in colonial California. Requa rightly called his synthesis 'Southern California Architecture' and left it at that."

In his thoughtful Introduction to *California Romantica*, Waldie quickly outlines the history of the Spanish Colonial Revival and Mission styles, describes their salient characteristics and identifies the important players, including such essential architects as Requa, Wallace Neff, Lillian Rice, Paul Williams and George Washington Smith (all of whom are represented in the book by some of their most striking work). Above all, Waldie reminds his readers that "Californians at the turn of the 20th century were mythologizers and romanticizers," who built houses of "utopian aspiration," residences that looked ahead to the future as well as back to the designs of yesterday. Then he lets Lisa Hardaway and Paul Hester, two expert architectural photographers, take over and show why all this talk of romance and myth, invariably attendant upon discussions of Spanish Revival-style houses, is warranted. The book surveys 19 California homes, 15 of which were built in the 1920s, and in picture after picture, the reader is presented with a singular world of haunting stillness and simplicity and naturalness, whether looking at a hardware detail or a sun-dappled façade.

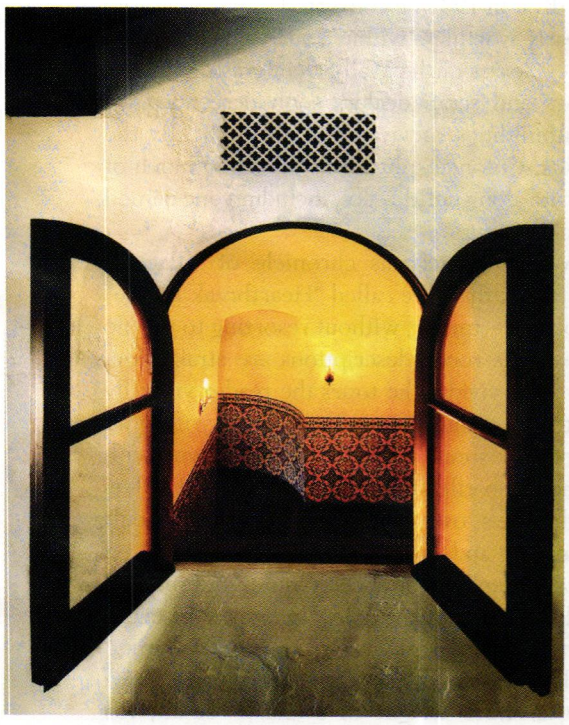


El Bosque, located in Montecito, CA, was designed by George Washington Smith in 1925. The Spanish Colonial Revival style readily accommodated Smith's preferred asymmetrical placement of windows and grilles, and inside, stairs and doorways. The smooth textures and curved surfaces of the wall and door treatment at left are likewise featured as design motifs throughout the interior.

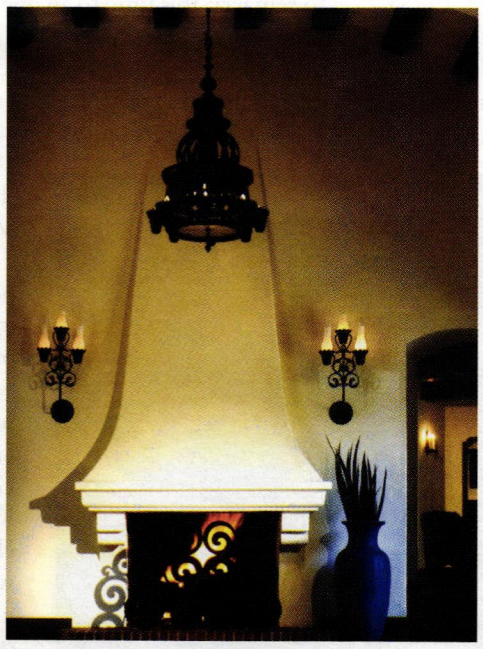
Yes, *California Romantica* has its share of overly familiar romantic twilight shots and cactus close-ups, but the bulk of its 200-plus photographs is devoted to mouth-watering evocations of exterior and interior Spanish Revival design. (The sections on the Graves House and Villa Aurora are especially useful as examples of furnishing and decorating in the style.) In their cumulative impact, these images shed real light on the mystery of how the simple and the majestic, the commonplace and the exotic, are complementary dynamics rather than opposing poles.

As you would expect from a book that keeps throwing around the words "California," "romantic" and "imagination," the movies are never very far away. Actor Peter Strauss is represented by the lovely exteriors of his 1925 Spanish Colonial Revival home in Ojai. Even more memorable is the elaborate Rancho de los Quiotes, designed in the 1930s by the Los Angeles-born actor Leo Carrillo (best remembered today as the lovable sidekick Pancho to Duncan Renaldo's heroic "Cisco Kid" in early-1950s television). Located on the California coast near Carlsbad, Carrillo's ranch employed a deliberately anachronistic look, emphasizing axe-cut beams, adobe walls, plank doors and handmade ironwork, and expressing what Waldie describes as Carrillo's "longing for a lost place of romance." The brief preface that accompanies *California Romantica* was written by actress Diane Keaton, a longtime enthusiast and promoter of Spanish California architecture.

One can only regret that the book is not as graceful as it is beautiful. The coffee-table impulse should have been held in some degree of check during its design, because as a 320-page oversized hardcover that weighs a couple of pounds, California Romantica provides a cumbersome and unwieldy read – leave this one lying down on the coffee table when you want to page through it. ■



Southern Californian architect Arthur Kelly began his career working for the Greene Brothers in Pasadena, CA, and the Craftsman ethic of handmade work typifies this Spanish Colonial Revival house built for his own family in 1925 (in what is now La Cañada Flintridge). The roughness of the façade, the brush strokes of the wall stenciling and even the graceful curves of the window and the interior walls all bespeak the human hand at work.



Richard Requa, an architect in the Arts and Crafts tradition, helped launch the Spanish Revival style at the landmark 1915 Panama-California International Exposition in San Diego, CA. The Dolgen House, built in 1926 on Coronado Island, typifies what Requa called his "Southern California Architecture" style, with such interior details as broad, sweeping plaster or stuccoed walls, a curved ribbed ceiling, wrought-iron ornamentation and a massive fireplace in the living room, which would be equally suitable in a villa or hacienda.

Heartbreak House

Harbor Hill: Portrait of a House

by Richard Guy Wilson

W.W. Norton & Company, New York, NY; 2008

264 pp.; clothbound; 219 b&w and 9 color illustrations; $75

ISBN 978-0-393732-16-0

Reviewed by Eve M. Kahn

Perhaps no razed mansion in America is better documented than Harbor Hill. You may never have heard of this Gilded Age folly; I certainly hadn't before the W.W. Norton catalog arrived. In standard architectural history textbooks, the ca. 1900 chapters focus on the Shingle Style and other Modernist precursors. Harbor Hill's rather pompous spires, which architect Stanford White modeled after François Mansart's 1642 Maisons-Laffitte northwest of Paris, France, were already falling out of fashion when they were completed in 1901. But Harbor Hill, in the Long Island village of Roslyn, is easier to research than many of its more progressive, "directional" (in modern furniture design parlance) contemporaries. White and the scandal-plagued original owners, Katherine and Clarence Mackay, left behind voluminous correspondence, drawings, bills and newspaper clippings files, and many of the Mackays' neighbors and offspring have given lengthy interviews or penned memoirs.

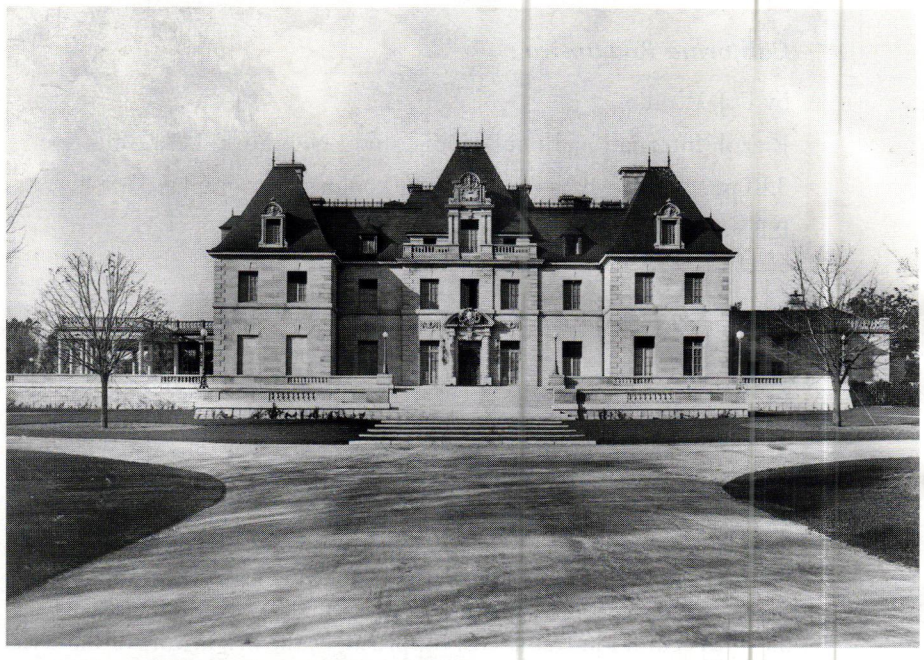
Richard Guy Wilson, an architectural history professor at the University of Virginia, made an ideal candidate to plow through this raw material. He has written or co-written a dozen books, on subjects spanning from Jefferson's campus architecture to Colonial Revival, Prairie Style, Louis Comfort Tiffany's demolished Long Island home and the Machine Age. But Wilson doesn't let talk of quoins and loggias get in the way of a good yarn about rich people's whims – their needs for valets and nurses "on duty all day every day," their urge for walls hung with animal heads to deceptively imply that "the master of the house came from a long line of great hunters."

Harbor Hill sprawled across some 650 acres overlooking Hempstead Harbor. The estate's statistics and materials specs amount to a kind of wealth porn. Much of the exterior stonework, some 166,000 tons, was salvaged from a reservoir that had just been demolished in midtown Manhattan. Heating the 60,000-sq.ft. interior required 220 tons of heating coal each year. The furnishings included gilt-bronze hardware, Pavonazzetto marble slabs, polar bear skin and ermine rugs, Old Master paintings and a dozen suits of medieval and Renaissance armor. Around 1905 the staff population peaked at 180 people, including car mechanics, milk bottlers, a flower arranger, a tennis instructor and a masseur for the Turkish bath.

Nothing less than too much would do for the imperious Clarence Mackay (1874-1938) and his restless wife, nee Katherine Duer (1880-1930). Clarence's father, John (1831-1902) was a Dublin-born, self-made mining and telegraph tycoon who had grown up in dire fatherless poverty. In 1867, his Nevada silver fortune budding, John married a widowed, impoverished, half-French seamstress, Louise Hungerford (1843-1928). Throughout the 1870s and '80s, they knocked on every socially desirable door in Paris and London – they rented mansions, threw lavish parties, befriended penniless counts and then clambered up to audiences with the Prince and Princess of Wales and finally Queen Victoria. In 1889, the New York Social Register at last deigned to list these arrivistes and their sons Clarence and John William (who died young in a horseback riding accident).

Clarence, though short and reserved, made a superb catch for Katherine Duer. The tall, brunette, WASP beauty's ancestors included Scottish royalty and New Amsterdam's first Dutch settlers, but her parents did not have much money and their Chelsea townhouse was unimpressive. By age 20, Katherine was ordering around no less an architectural talent than Stanford White. Clarence, meanwhile, was not much interested in the details of Harbor Hill, as long as the budget stayed below seven figures (in the end, he shelled out about $830,000).

Katherine wrote White more than 100 letters, Wilson notes, "in purple ink on pink or orchid-colored note cards." (She worked her favorite shades of mauve into the fabrics and paint schemes wherever possible, too.) She asked the architect for "a very severe house," based on Louis XIV and Henri II precedents. She peppered White with demands throughout the design and construction process: "I do not want a single shutter in the house [...] I don't want my rooms to open to the hall [...] I wish the four columns removed within one week." At times she feigned flirtatious humility to get her way: "It's a long time since I have seen you [...] I shall abide by your opinion."



A mile-long winding driveway brought guests to the austere spectacle of Harbor Hill, designed by Stanford White of McKim, Mead & White. *All photos: Museum of the City of New York, McKim, Mead &White Collection*

She meanwhile started planning a 70-acre model farm with dozens of outbuildings and a Versailles-inspired landscape, but White's firm had no time for such non-primary buildings. The Mackays handed the grounds assignments to two Beaux Arts-trained architects/landscape architects: Guy Lowell, a Boston Brahmin, who lined the mile-long driveway with maples and lindens, and Jacques Gréber, who planted flowerbeds in fleurs-de-lis patterns. The New York City-based firm Warren & Wetmore designed the farm's hip-roofed compounds, complete with dorms for on-staff dog handlers and a poultry man.

Yet all this patronage still didn't satisfy Katherine. In fact she had a number of unfulfilled artistic ambitions; she wanted to be what Wilson calls "a romantic melodramatist," and published a little-noticed novella and play set in historical France. She kept inviting the press to see, and write breathlessly about, her mansion's latest additions. After *Harper's Bazaar* stopped by in 1904, the reporter raved even about the bathrooms' "dainty soaps" and the "exquisite tastefulness" of the embroidered, hand-hemmed linens.

No such public display of hubris over possessions and architecture, however, ever goes unpunished. Clarence developed throat cancer in 1910, and his wife ran off to Paris with her husband's surgeon and abandoned her three children. Clarence, a staunch Catholic, waited until Katherine died (disfigured by cancer, dumped by New York society and by her second husband) to remarry, this time to an opera diva. In 1928 he converted much of his fortune to ITT stock, which was nearly worthless within a year – he incurred, Wilson writes, "one of the greatest losses of the Wall Street crash."

Subdividers, demolition crews and scrap dealers soon descended on Harbor Hill, and only a few outbuildings survived the onslaught. By the 1950s, Colonial split-levels occupied much of the site along cul-de-sacs, including one named Mackay Way.

Along the carved oak stair, a Renaissance bronze chandelier lit a Boucher tapestry.

Wilson turns this chronicle of what reporters at the time called "Heartbreak House" into a page-turner, without resorting to purple prose. His room descriptions are straightforward but vivid as he tours the reader virtually past, say, a sunken marble bathtub with gold faucets or sunny servants' dining rooms with Guastavino tiles on vaulted ceilings. He lets Katherine's own words reveal her difficult character, and quotes staff and grandchildren who remember Clarence as sometimes surprisingly friendly but usually "indignant in every portion of his small, tidy, imperious frame." Only a few times does the historian bog down in the sheer weight of available detail; for instance, he lists which flowers were grown year-round in the greenhouses and which travel expenses were reimbursed for construction workers. But those flaws are rare in this entertaining, enlightening cautionary tale.

May the arriviste hedge-fund clients of today recognize themselves in its pages, and beware of drawing the gods' ire with architectural excess. ■

Living Colors

Paint and Paper: In Decoration

by David Oliver

Rizzoli International Publications, Inc., New York, NY; 2007

224 pp.; hardcover; 250 color photographs; $45

ISBN: 978-0-8478-3018-3

"It's the wallpaper or me. One of us has to go."
- Oscar Wilde

Reviewed by Lynne Lavelle

From Nancy Lancaster's Yellow Room, Lutyen's Black Room, Brooke Astor's Red Library and the White House's Red, Green and Blue rooms, to everyday spaces, color is the element by which people most often describe an interior. While reactions to color are highly personal – one man's butter yellow is another's jaundice – its ability to evoke memories, stimulate moods and even influence behavior is universal. Paint and wallpaper are usually the least expensive element in an interior color scheme, and the possibilities are endless. However, the decorating process is often hindered by indecision, or as interior decorator David Oliver writes in *Paint and Paper: In Decoration*, "paint analysis paralysis."

With a background in fine art and a star-studded folio as an interior decorator, Australian-born Oliver is fluent in the lexicon of color. As design director of the Paint and Paper Library in London, he has devised a fail-safe, tonal color-by-numbers system for ceilings, cornices, walls and woodwork, and a commercial paint range. And with *Paint and Paper*, Oliver has combined this experience, and the color psychology behind it, to create a beautifully illustrated guide to following one's instincts. "I want to reveal how enjoyable the process can be, remove your reservations about it and redirect your energies so you can create a scheme that reflects the character of your home as well as your own personality," he writes.

The process of achieving rhythm, balance, proportion, scale, emphasis and harmony in a color scheme is divided into several chapters, each designed to encourage experimentation. "Inspiration" examines the roles of natural-light exposure, architectural aspects, room function, style and possessions in the creation of a mood board, and challenges common misconceptions about how to create the illusion of space. For instance, dark colors effectively unify small utility spaces, while white moldings "shrink" a room. Despite the guidelines, color preference remains wholly instinctive, and to demonstrate, Oliver details his own influences from the worlds of historical architecture and design, art and cinema, nature, and consumer products. Among them is the painter Yves Klein, who patented his own color, IKB (International Klein Blue).

While inspiration is arbitrary, translating it into a successful color scheme is less so. Many factors can wash out or bring vibrancy to every scheme, and *Paint and Paper* is very informative on the effects of daylight, types of artificial light, northern and southern facing exposures, environmental factors and more. Visualizing an entire room from a color swatch can be difficult, but an extensive guide to color association offers at least some idea of how certain colors might feel. It may sound "new age" to some, but much of color association is straight science, based upon ease of communication between the eye and the brain. Green's wavelength is the least demanding on the eye, and therefore the least stressful, while red's is the most. The evidence is everywhere – since Shakespearean times, actors have calmed their backstage nerves in a "green room," and few would dream of painting a hospital waiting room, or any other stressful environment, red.

While certain colors and patterns should be approached with care, *Paint and Paper* offers many suggestions on how to integrate them into a scheme, and break the rules the right way. It's all about location, location, location. Transitional areas such as hallways and reception rooms allow for greater experimentation than heavily used areas such as living rooms or bedrooms. "These are where you can be experimental, daring, and have fun creating the maximum impact in order to impress," says Oliver. Regardless of the palette, Oliver recommends using a tonal progression of colors throughout the room to add depth and interest, and give the appearance of higher ceilings and receded cornices.

Every page of *Paint and Paper* is visually appetizing, filled with rich photography and sample shades, whose names alone are tempting – "Very Well Read," "Sugared Violet" and "Truffle," to name a few. And the results speak for themselves in case studies from China, Sweden, France, Australia, England, Italy and the U.S. It is a varied portfolio, covering residences of every style and taste, and demonstrates the relationship between color and character in a home. Above all, *Paint and Paper* is a celebration of color, and our ability to perceive it. As Oliver says, "Accept it as a very human luxury – many animals see only in tones of black and white – and one with which we have many strong, meaningful associations through culture, experience and daily life." ■

Vivid blue walls highlight this red velvet curtain and the Italian landscape painting above it.

Traditional Building Today

By John Toates, AIA

By definition, an architect is a person who is involved in the planning, design and oversight of a building's construction. It is through the oversight and the planning that various craftspeople associated with construction and decorative arts are brought together in the collaborative execution of the architect's design.

During the Renaissance, architecture began to emerge as a distinct and separate profession from the master builder and craftsmen heritage. During this remarkable period of evolution in design, the ascension of architecture as a distinct profession was closely linked to the relatively new practice of preparing carefully scaled drawings by the architect for the design of a project. These drawings served as the graphic directions for the craftspeople to follow. To this day, the evolution of architecture as a profession continues and remains closely linked to the constant change in societal needs and technology.

Several hundred years after the Renaissance, the Industrial Revolution brought about large-scale and convenient access to new building materials, manufacturing techniques and structural possibilities. The excitement and potential surrounding these products, combined with the rapid increase in population and prosperity, triggered a boom in construction and design. Despite this rapid change in technology and access to materials, the roles of the traditional architect, master builder and craftspeople remained unchanged because society still perceived their value and continued to generate demand for the highest level of design and construction.

Peter Zimmerman Architects renovated and enlarged this late-18th-century farmhouse in Oley Valley, PA, in 2006. *Photo: courtesy of Peter Zimmerman Architects*

In general, it seems that the hereditary relationship of the architect and craftsperson appears to have come to a rapid end soon after the conclusion of World War II. In a global setting, WWII served as a catalyst for the promotion and expansion of the concepts of mass production and uniformity to previously diverse and individual societies, which had been focused on supporting regional and cultural vernacular traditions. This newly created desire for uniformity eroded the historical values, unique qualities and support for the traditional craftsperson and the role of the traditional architect.

Historically, architects have relied on the readily available re-source of skilled craftspeople to interpret a design through their drawings. It was expected that the craftsperson would comprehend the design intent behind the drawings, and be skilled enough to construct them in proper scale, proportion, appropriate construction techniques and materials. In today's world and with today's economy, despite a small resurgence in all things artisanal, the loss of the practice of apprenticeship has severely limited the available resource of craftspeople traditionally associated with the construction, building and decorative arts. In general, because of the scarcity of formally trained craftspeople, the architect can no longer rely on construction workers to make informed interpretative design decisions on their own accord. With a few notable exceptions, the traditional craftspeople associated with construction have simply become skilled laborers in the execution of the architect's vision. In the past, with formally trained craftspeople, the architect could indicate design intent through more generalized sketches and drawings. Today, if a detail or technique is not explicitly described and drawn, the architect cannot be assured of the success of the final outcome. Through drawings, architects now need to ensure that even the smallest detail in every element conforms to appropriate scale, proportion and construction techniques.

In today's world and with today's economy, despite a small resurgence in all things artisanal, the loss of the practice of apprenticeship has severely limited the available resource of craftspeople traditionally associated with the construction, building and decorative arts.

A successful modern-day traditional architect is required to be passionate about promoting the continued excellence of traditional design principles through appropriately scaled, proportioned and detailed buildings. Whether a project is urban, suburban or rural, commercial, residential or institutional, traditional or modern, the fundamentals of design remain the same. While there are no good or bad architectural styles, there is an appropriateness of style that is deeply rooted in the cultural and historic landscape of each project that needs to be honored.

It is because of the long tradition of craftsmanship in southeastern Pennsylvania that my own firm, Peter Zimmerman Architects, is fortunate enough to have retained access to a limited number of skilled craftspeople who are able to execute our designs, but, because they have not necessarily been schooled in the Classical elements of architecture, our drawings need to be thorough and detailed. We also spend a good deal of time overseeing the execution of our designs. We recognize that the desire for the highest level of architectural design and construction occupies a small niche in today's society, and without the support and advocacy of this shrinking demographic, architects and the work they create will lose value to society. We are thankful to have clients and builders who truly appreciate, comprehend and support the fundamental concept behind traditional architecture. ■

John Toates, AIA, is a principal with Peter Zimmerman Architects, a full-service residential design firm located in Berwyn, PA.

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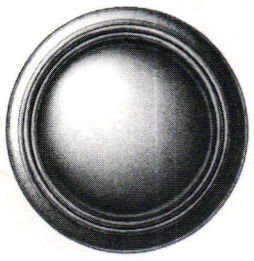
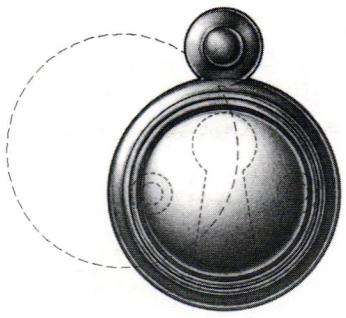
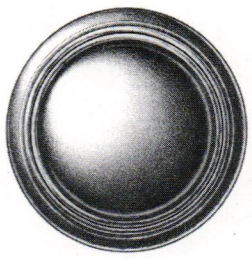
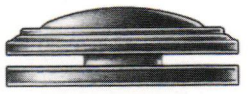
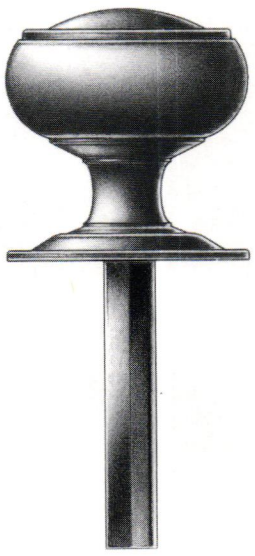




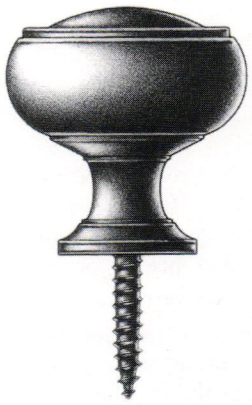




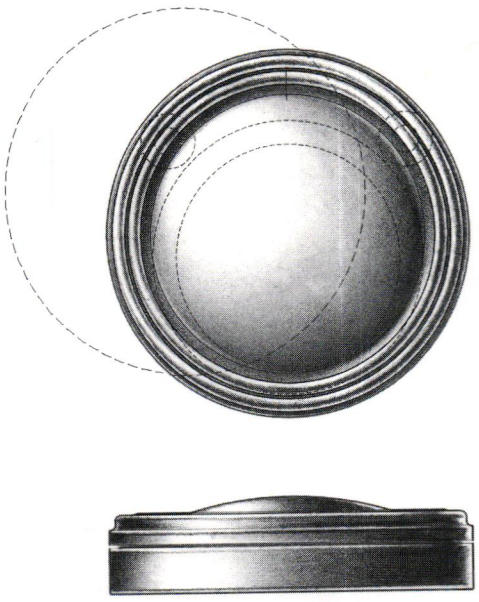
Emergency Trim Ring with Swinging Cover



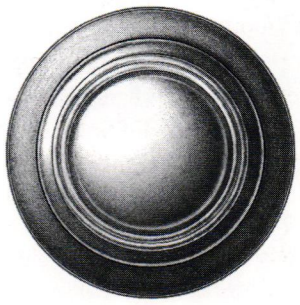
Thumbturn and Rose

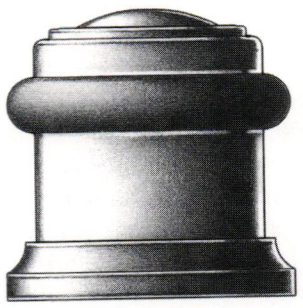


Shutter Knob



Cylinder Ring with Swinging Cover





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GMcB

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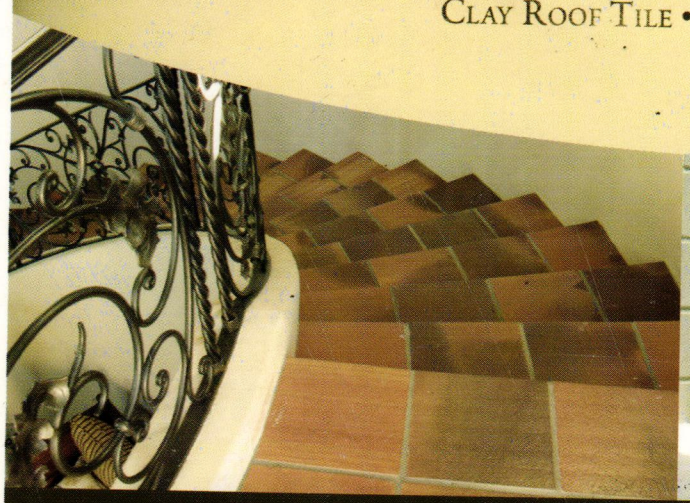
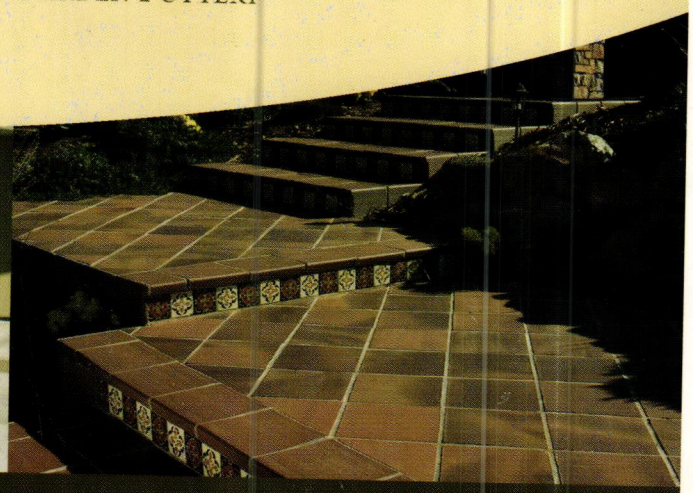
At Gladding McBean we take great pride in our clay roof tiles, in the close personal friendships of architects, designers and homeowners. Rich fire flashed colors and unique textures similar to the picturesque tile roofs of the Latin countries are what Gladding McBean roof tiles are famous for since the early 1900's.

The natural flashing process affects each tile differently depending on its location in the kiln, providing each tile with a unique color and look. As a result of our unique process we produce extraordinary natural blends of soft warm natural hues that compliment the landscape as well as the building they crown. Our color collection ranges from light to dark reds, soft golds, warm browns and deep purples that come together to form color harmony ultimately creating roofs that are truly works of art.

Our entire collection of roofing tiles are rated ASTM 1167, Grade 1 and include a 75 year transferable warranty. Gladding, McBean also produces a unique line of complimentary clay floor tile, architectural garden pottery and terra cotta.

Clay Roof Tile • Clay Floor Tile • Architectural Garden Pottery





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